S 60/1770

EDITION PETERS

Nr. 1969b

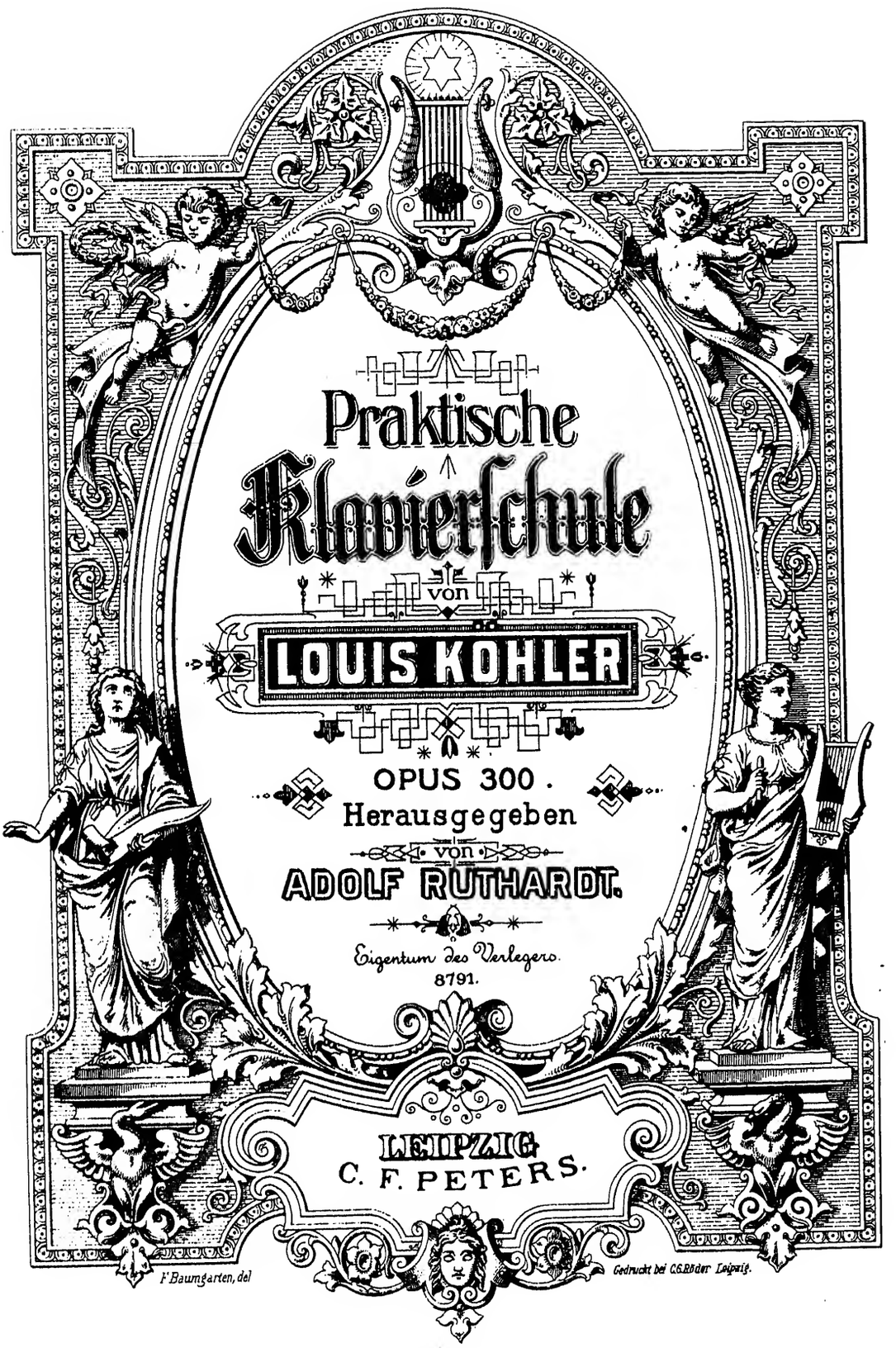
KÖHLER

Praktische Klavier-Schule

Practical Piano-Method

Opus 300

II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Klavierschule
von
LOUIS KOHLER
OPUS 300.
Herausgegeben
von
ADOLF RUTHARDT.
Eigentum des Verlegers.
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TEIL II

Inhalts-Verzeichnis

	Seite
Einhändige Übungen	1
Der Violinschlüssel	1
Zweihändige Übungen mit gleichen Notennamen in beiden Händen	1
Vierhändige Übungsstücke	4
Übungen mit verschiedenen Notennamen in beiden Händen	6
Schlaf, Kindchen, schlaf, Volkslied	9
Kuckuck, Kuckuck, Volkslied	9
Summ, summ, summ, Volkslied	9
Eins, zwei, drei, Volkslied	9
Vierhändige Übungsstücke	10
Neue Noten, Übungen für die linke Hand	12
Bald gras' ich am Neckar, Volkslied	12
Der Baßschlüssel	13
Tänzchen, Lied	14
Zum Reigen herbei, Volkslied u. Allegretto	15
Erweiterung des Tonumfanges, Übungen	16
Ah, vous dirai-je, Maman, Volkslied	17
Ein lust'ger Musikante, Volkslied	18
Weißt du, wieviel Sternlein stehen	19
Parademarsch, vierhändig	20
Der Punkt neben der Note	22
Du, du liegst mir im Herzen, Volkslied	22
Fuchs, du hast die Gans gestohlen	22
Alle Vögel sind schon da, Volkslied	23
Fahret hin, Volkslied, vierhändig	24
Gestern Abend ging ich aus, Volkslied	26
Geburtstagsmarsch	26
Wir hatten gebauet, Volkslied	27
Die Hussiten zogen, Volkslied	28
Stille Nacht, Volkslied	29
Glöcklein hell, Volkslied, vierhändig	30
Steh ich im Feld, Volkslied, vierhändig	30
Frohsinn, Walzer	32
C dur-Tonleiter	33
Was kommt dort von der Höh', Volkslied	34
Tonleiter-Übungen	35
O Straßburg, Volkslied, vierhändig	36
Versetzungszeichen	38
Kommt ein Vogel, Volkslied	38
G dur-Tonleiter	39
Home, sweet home, Volkslied	39
Ihr Brüder, seid mir all' willkommen	40
Der Karneval von Venedig	41
Sonatine	42
Englisches Lied	44
F dur-Tonleiter	45
Chopin: Walzer	45
Duncan Gray, Schottisch	47
Drunten im Unterland, Volkslied, vierhdg.	48
Paddy Croaker, Irisches Lied	50
Yankee doodle	50
Übungen	51
Come o'er the stream, Schottisch	52
Walzer	53
D dur-Tonleiter	54
Rondino	55
Weber: Chor aus Oberon, vierhändig	56
Paisiello: Nel cor più non mi sento	58
Weber: Walzer aus dem Freischütz	59
Der treue Johnie, Schott. Volksweise	60
Lang ist es her, Irisches Lied	60
Polka	61
Mozart: Melodie aus der Zauberflöte	62
Polka-Mazurka	63
Übungen in akkordischen Passagen	64
Mozart: Menuett aus Don Juan	65
Schubert: Das Wandern, vierhändig	66
Wann i in der Früh' aufsteh', Lied	68
Murmelnder Bach, Etüde	68
Brüderlein fein, Volkslied	69
Walzer-Etüde	70
Passagen-Etüde	71
Übung im mehrstimmigen Spiel	72
Etüde zur Geläufigkeit	73
Schubert: Steierisch	73
O sanctissima, Volkslied, vierhändig	74
Übungen	76
Ach, wie wär's möglich dann, Volkslied	76
Italienische Arie	76
B dur-Tonleiter	78
Ständchen	78
Passagen-Etüde	78
Etüde in Läufen	80
A moll-Tonleiter	82
Chopin: Walzermelodie	82
Schöne Minka, Russisches Lied	82
E moll-Tonleiter	83
Polonaise	83
Hail Columbia	84
A dur-Tonleiter	85
Italienische Serenade	85
Akkordische Übungen	86
Bellini: Marsch aus Norma	87
D moll-Tonleiter	88
Schubert: Walzermelodie	88
Weber: Arie aus dem Freischütz	88
Die chromatische Tonleiter	89
Bach: Präludium	90
H moll-Tonleiter	92
Chromatische Polka	92
Es dur-Tonleiter	93
Beethoven: Bagatelle	93
Arpeggien-Übungen	93
Czerny: Übungsstück	94
Der Doppelvorschlag	96
Romanze	96
Pralltriller und Schneller	97
Stück mit Pralltrillern und Schnellern	98
Übung	99
Der Mordent	100
Bach: Zweistimmige Invention	101
Doppelschlag und Triller	102
Beethoven: Menuett	103
Czerny: Übungsstücke	106
Stück mit Trillern	107
Terzengänge	108
Czerny: Übungsstück	108
G moll-Tonleiter	109
Übung für das lose Handgelenk	109
Schubert: Der Tod und das Mädchen	109
Übung in Doppelläufen	109
Mozart: Sonate	110
Fis moll-Tonleiter	110
Mozart: Alla turca	114
Glockenspiel (Air de Louis XIII.)	114
E dur-Tonleiter	115
Andantino religioso	115
Boccherini: Menuett	116
Beethoven: Bagatelle	117
Sailor-Boys-Dance	118
As dur-Tonleiter	119
Gemütlichkeits-Walzer	119
Übungsstück in Arpeggien	120
C moll-Tonleiter	121
Mozart: Variationen	121
Mozart: Arie aus Don Juan	122
Übungsstück	123
H dur-Tonleiter	124
Vivace in H dur	124
Letzte Rose, Paraphrase	126
Cis moll-Tonleiter	128
Chopin: Walzermelodie	128
Des dur-Tonleiter	129
Übungsstück im Legatissimo	129
F moll-Tonleiter	130
Weber: Polonaise	130
Schubert: Thema	131
B moll-Tonleiter	131
Adagio	131
Schubert: Ständchen	132
Terzen-Übung	133
Das Harpeggio	133
Schubert: Lob der Tränen	134
Grieg: Volksweise	134
Gis- und As moll-Tonleiter	136
Ungarisch	136
Weber: Wir winden dir d. Jungfernkranz	136
Fis- und Ges dur-Tonleiter	137
Marsch	138
Es moll-Tonleiter	140
Trauermarsch	140
Volkmann: Lied	140
Beethoven: Walzer	141
Reissiger: Walzer	142
Schubert: Andante	143
Jensen: Die Mühle	144
Haydn: Sonatensatz	147
Spindler: Mignon, Salonstück	150
Lanner: Pesther-Walzer	154
Schumann: Einsame Blumen	156
Schubert: Walzer	158
Oktaven-Übungen	159
Weber: Mazurka, vierhändig	160
Schubert: Marsch, vierhändig	164
Beethoven: Türkischer Marsch, vierhdg.	168
Heller: Tarantelle	172
Sämtliche Tonleitern	178
Dreiklänge	186

Teil I Seite 1–100. Teil II Seite 101–191.

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Государственная БИБЛИОТЕКА СССР им. В. И. Ленина

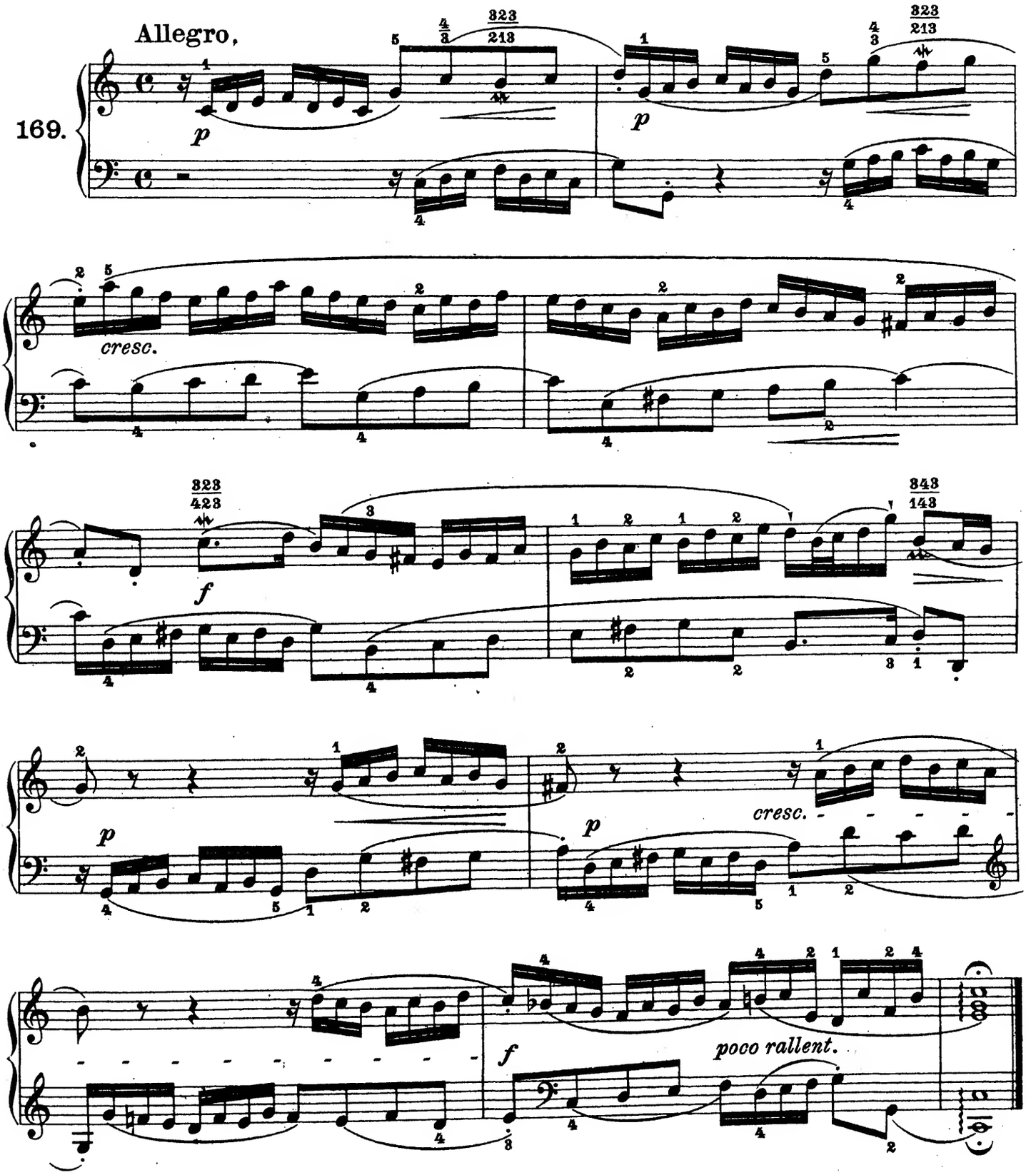
И-8949-57

Contents

	Pag.
Exercises for one hand	1
The treble clef	1
Two-handed exercises with notes of the same name in both hands	1
Four-handed exercises	4
Notes of different denominations	6
Popular songs	9
Popular songs. Duet	10
New notes. Exercise for the left hand	12
The bass clef	13
A little dance	14
Song	14
Popular song; A little play	15
Increase of tone-compass; Exercises	16
«Ah, vous dirai-je, maman»	17
Popular songs	18
Parade-march. Duet	20
The dot after the note	22
Popular songs	22
Popular song. Duet	24
Theme with variation	26
Birthday-march	26
Popular songs	28
Popular songs. Duet	30
Valse	32
The scales. Scale of C major	33
Scale-studies	34
Popular song. Duet	36
Chromatic signs. (Sharps and Flats)	38
Popular song	38
Scale of G major	39
Home, sweet home	39
Popular song	40
The carnival of Venice	41
Sonata	42
English song	44
Scale of F major	45
Chopin: Waltz	45
Study	46
"Duncan Gray"	47
Exercise for the 4th and 5th fingers	47
Popular song. Duet	48
"Paddy croaker"	50
Yankee doodle	50
"Come o'er the stream"	52
Valse	53
Scale of D major	54
Rondino	55
Weber: Chorus from "Oberon". Duet	56
Paisiello: Nel cor più non mi sento	58
Exercise in runs for the left hand	58
Weber: Waltz from "Freischütz"	59
Faithful Johnnie	60
"Long, long ago"	60
Polka. For the study of light ornamental staccato	61
Mozart: Melody from the "Magic Flute"	62
Polka Mazurka	63
Exercises on chord-passages	64
Mozart: Menuet from "Don Juan"	65
Schubert: "Wandering", Song. Duet	66
Swiss song	68
Study	68
Popular song	69
Valse study	70
Study of passages	71
Velocity-study	73
Schubert: Styrian	73
"O sanctissima." Duet	74
Thuringian popular song	76
Italian air	76
Scale of B♭ major	78
Serenade	78
Study of passages	78
Study in runs	80
Minor-Scale	81
Scale of A minor	82
Chopin: Waltz-tune	82
Russian Folk's song	82
Scale of E minor	83
Polonaise	83
"Hail Columbia"	84
Scale of A major	85
Italian Serenade	85
Chord exercises	86
Bellini: March from "Norma"	87
Scale of D minor	88
Schubert: Waltz	88
Weber: Air from "Freischütz"	88
The chromatic scale	89
Bach: Prelude	90
Scale of B minor	92
Chromatic Polka	92
Scale of E♭ major	93
Beethoven: Bagatelle	93
Arpeggio exercises	93
Czerny: Exercise	94
Ornaments. The slide	96
Romance	96
Short shake. Rapid short shake	97
Pieces with shakes	98
Bach: Two-part invention	101
The "turn"; Trill or shake	102
Beethoven: Menuet	103
Czerny: Studies	106
Piece with shakes	107
Passages in thirds	108
Scale of G minor	109
Exercise for supple wrist	109
Schubert: Song	109
Exercise in double runs	109
Mozart: Sonata	110
Scale of F♯ minor	114
Carillon	114
Scale of E major	115
Boccherini: Menuet	116
Beethoven: Bagatelle	117
Sailor-boys-dance	118
Scale of A♭ major	119
Humour-Waltz	119
Exercise in arpeggios	120
Scale of C minor	121
Mozart: Variations	121
Mozart: Air from "Don Juan"	122
Study	123
Scale of B major	124
Vivace	124
The last rose of summer	126
Scale of C minor	128
Chopin: Waltz-melody	128
Schubert: Song	128
Scale of D♭ major	129
Legatissimo exercise	129
Scale of F minor	130
Weber: Polonaise	130
Schubert: Waltz	131
Schubert: Song serenade	132
Exercise on thirds	133
Schubert: Song	134
Grieg: Popular song	134
Scale of G♯ minor	136
Scale of A♭ minor	136
Hungarian	136
Weber: Air from "Freischütz"	136
Scale of F♯ major	137
Scale of G♭ major	137
Alla marcia	138
Scale of E♭ minor	140
Funeral march	140
Volkmann: Song	140
Beethoven: Waltz	141
Reissiger: Waltz	142
Schubert: Andante	143
Jensen: The mill	144
Haydn: Sonata	147
Spindler: Mignon	150
Lanner: Waltz	154
Schumann: Solitary flowers	156
Schubert: Waltz	158
Oktave-exercise	159
Weber: Mazurka. Duet	160
Schubert: March. Duet	164
Beethoven: March. Duet	168
Heller: Tarantelle	172
Scales	178
Arpeggi of common chords	186
Arpeggi of dominant sevenths	187
Arpeggi of diminished sevenths	189

Zweistimmige Invention. | Two-part Invention.

Joh. Seb. Bach.

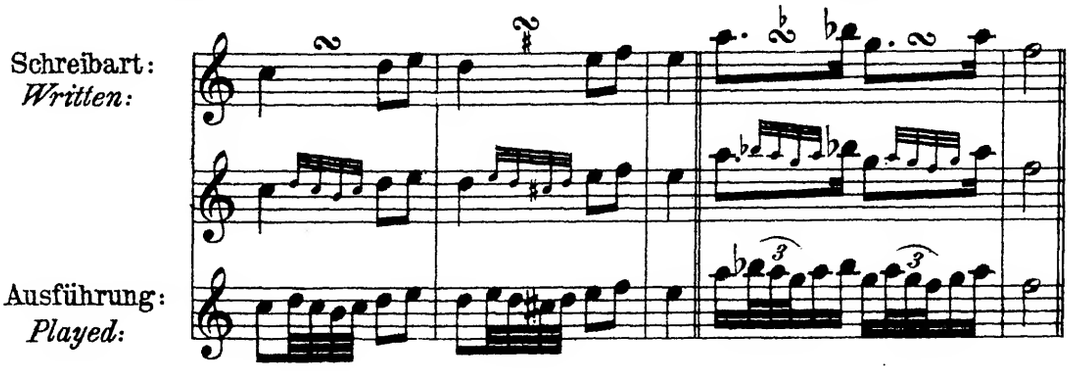


DOPPELSCHLAG.

Diese Verzierung besteht aus einem zweimaligen Wechsel des Haupttones erst mit dem nächsthöheren und dann mit dem nächsttieferen Ton. Sein Zeichen ist ∞.

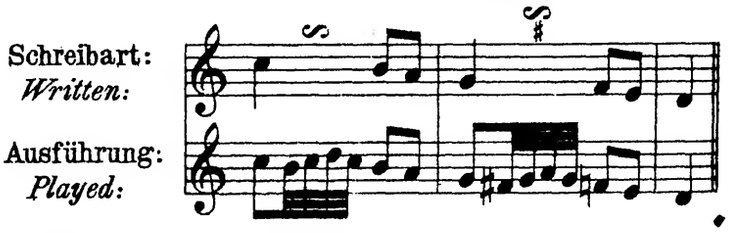
THE "TURN."

This embellishment consists in playing the principal note first with the next note above, and then with the next note below. Its sign is ∞.



Früher machte man einen Unterschied zwischen den Zeichen ∞ und ∽. Bei dem letzteren nahm man im Wechseln zunächst den tieferen und dann den höheren Ton, also umgekehrt, wie oben.

A distinction used to be made between the signs ∞ and ∽. In the case of the latter, the turn was executed first with the lower note, and then with the upper one:

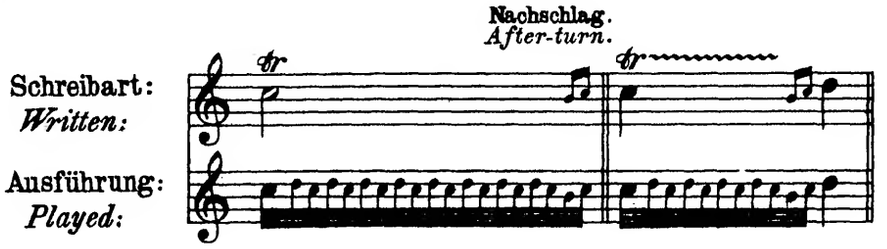


Heutzutage schreibt man diese Verzierung der beabsichtigten richtigen Ausführung wegen lieber in kleinen Noten aus, ähnlich wie es oben im 2. Notensystem geschehen.

In the present day, to secure the execution intended, the turn is shown in small notes, as in the first example, above.

TRILLER.

Die schnellste gleichmäßige Wiederholung einer Hauptstufe mit ihrer oberen Nebenstufe nennt man „Triller," bezeichnet durch *tr* oder *tr*~~~. Gewöhnlich folgt dem Triller zur Abrundung noch ein sog. Nachschlag, der darin besteht, daß man beim letzten Trillerschlage statt der obern Hilfsnote die untere nimmt. In folgenden Beispielen ist der Nachschlag in kleinen Noten angegeben, was aber häufig unterbleibt. Manche Triller, besonders kürzere, sind überhaupt ohne Nachschlag gedacht. Hierüber zu entscheiden, ist Sache des Spielers. Für die Dauer des Trillers ist der Zeitwert der Note, über der das Trillerzeichen steht, maßgebend. Triller über sehr kurzen Noten sind oft nur als Pralltriller ausführbar und sind ohne Schaden als solche zu behandeln.



Wenn eine der Nebenstufen des Trillers ein Versetzungszeichen haben soll, so wird dasselbe, je nachdem, über oder unter das Zeichen *tr* gestellt, letzteres besonders, wenn der Nachschlag, wie häufig, nicht in Noten angegeben ist.

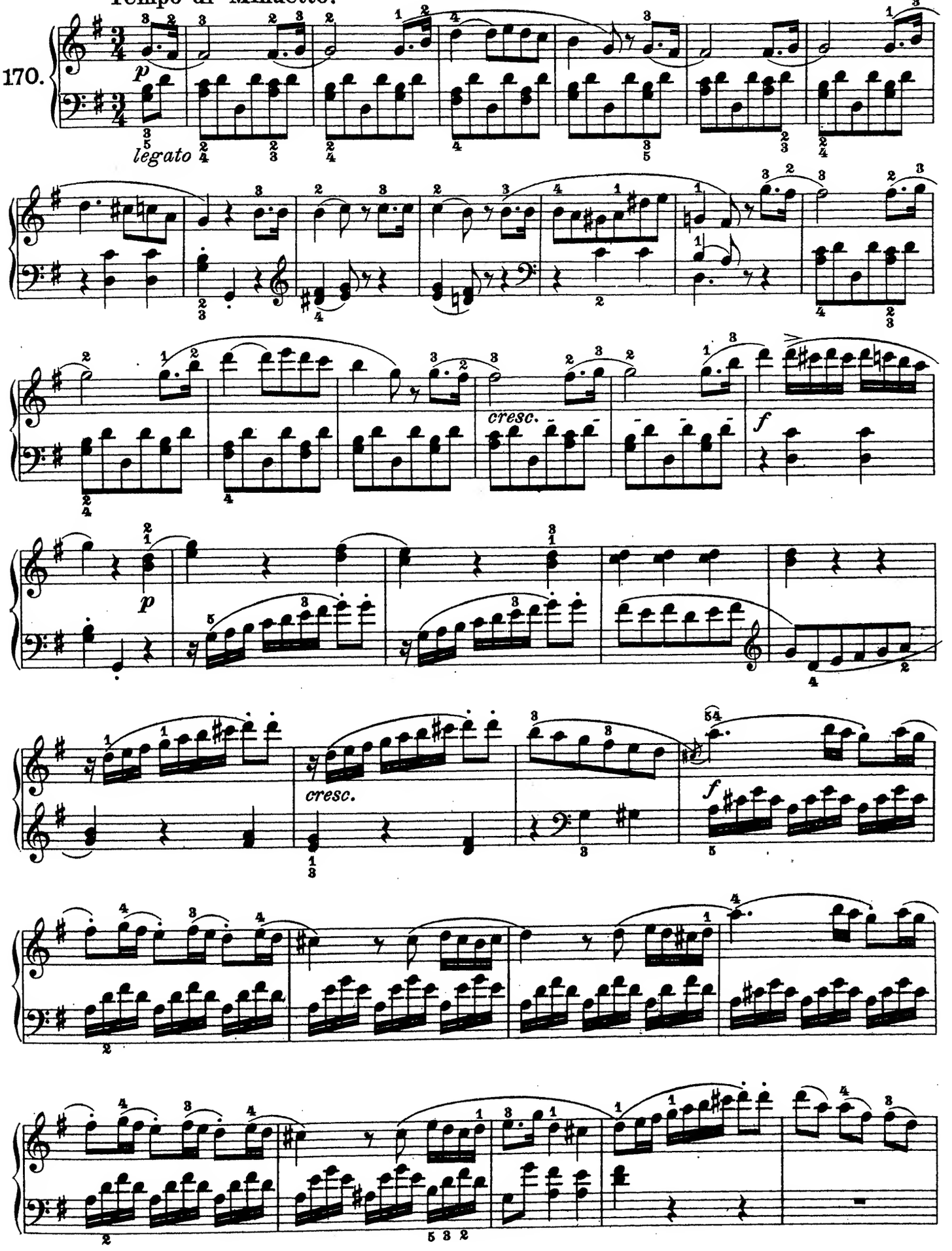
When the upper or lower note of the shake is to be executed with a sharp, flat, or natural, the accidental sign is placed then over or under the sign tr, the latter, when the after-turn, as is often the case, is not expressed by notes.

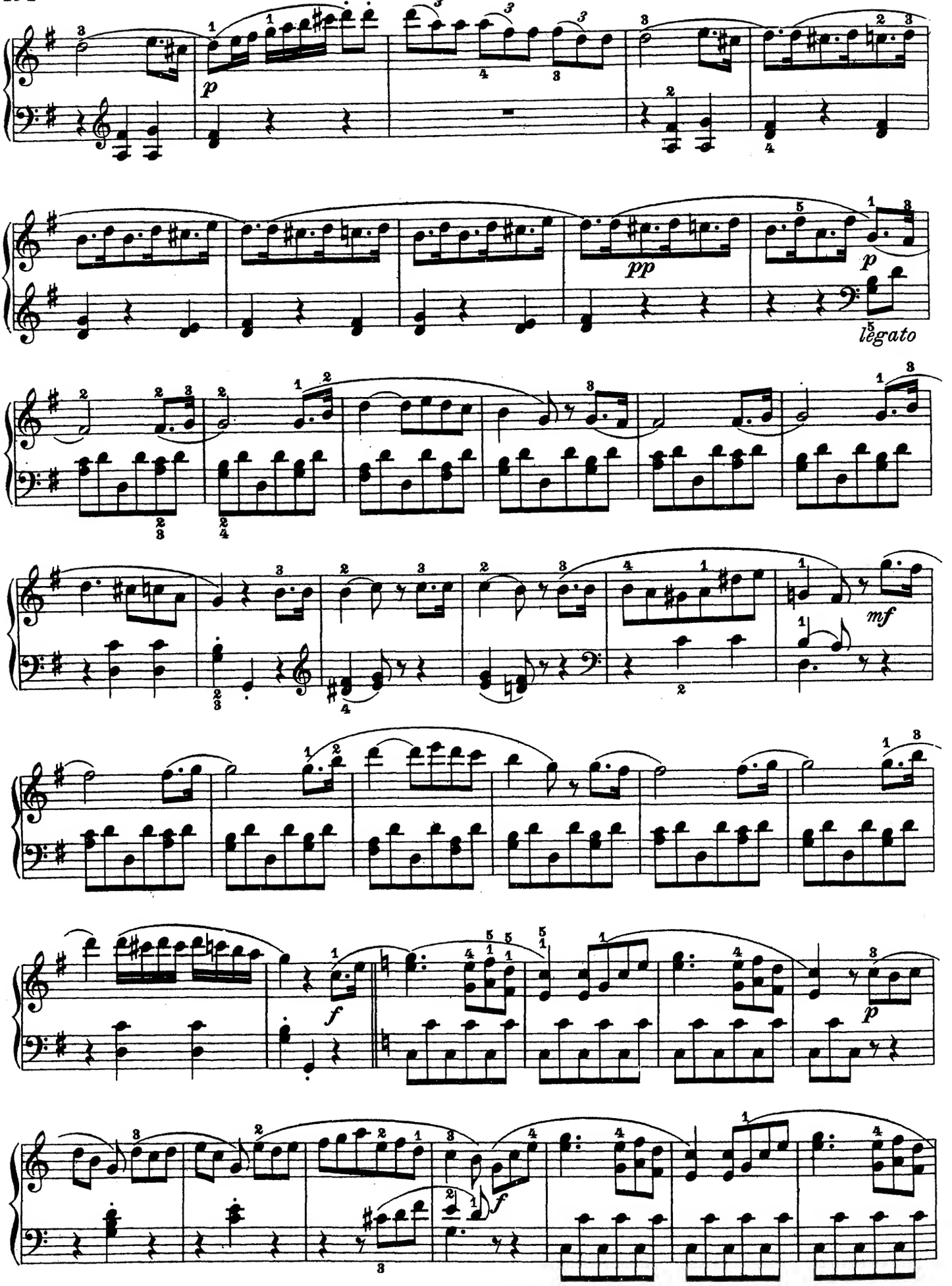
Menuett.

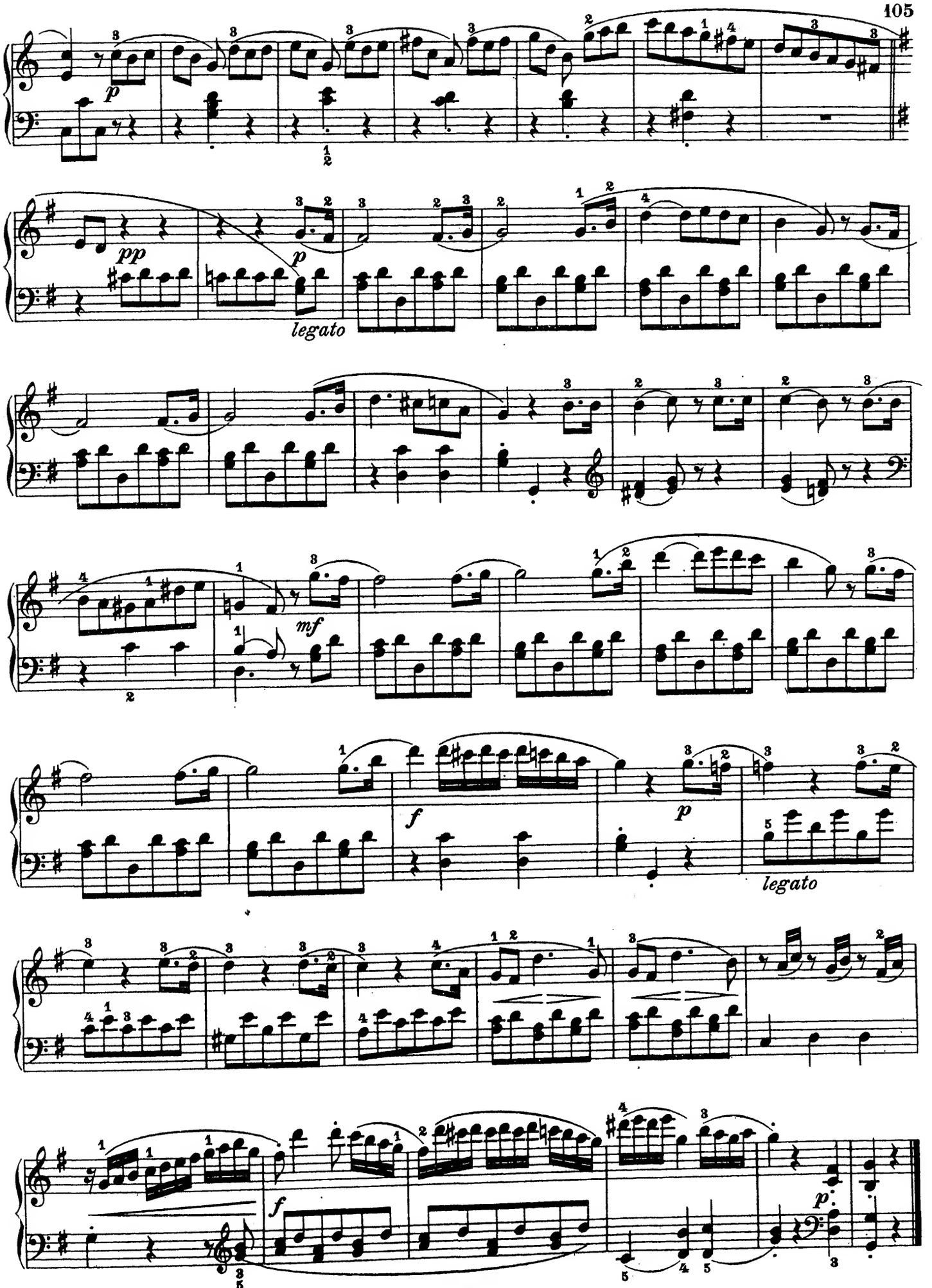
L. van Beethoven.

Tempo di Minuetto.

170.




p
pp
p
legato
mf
f
p
f



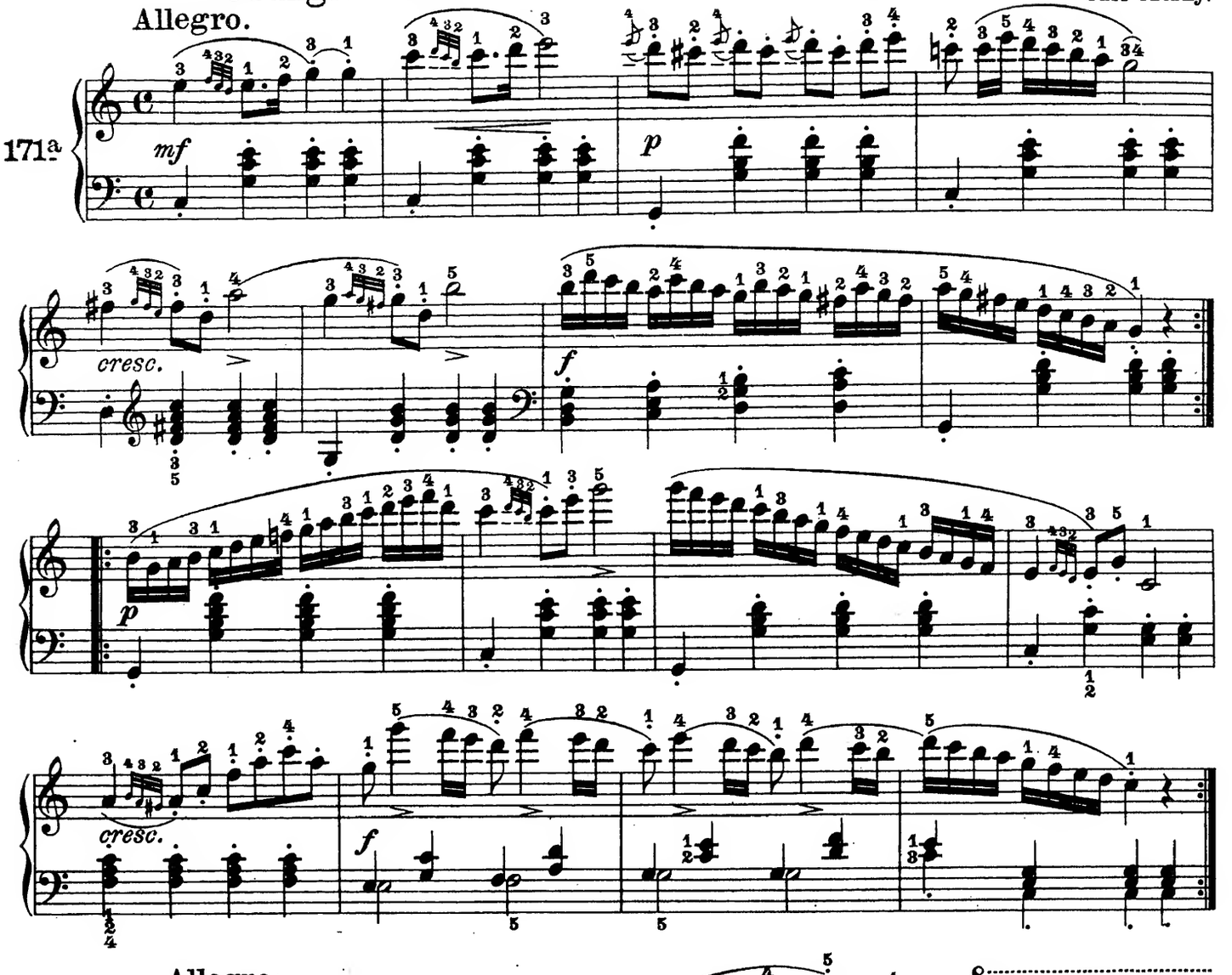
Edition Peters.

Übungsstücke. | Studies.

Carl Czerny.

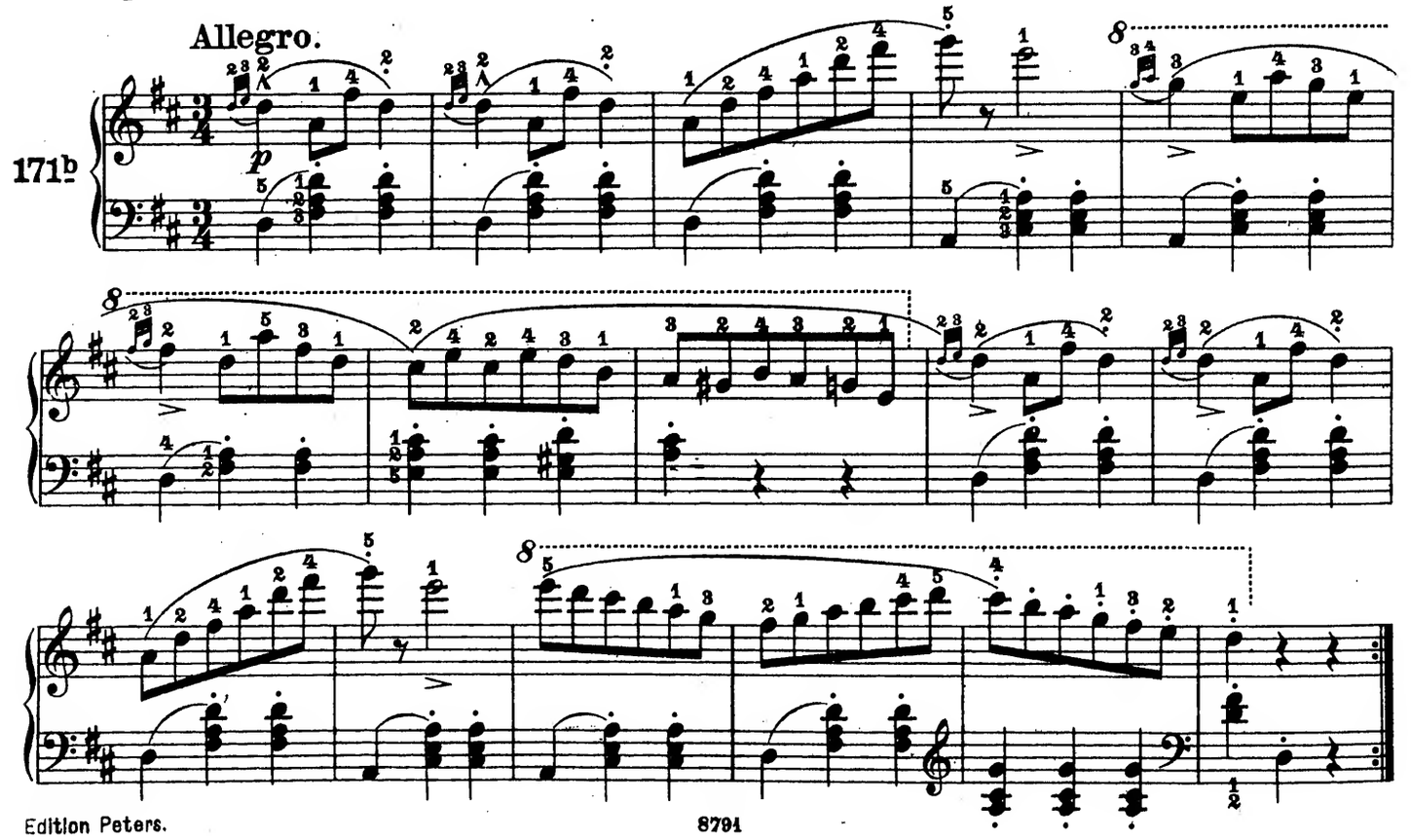
Allegro.

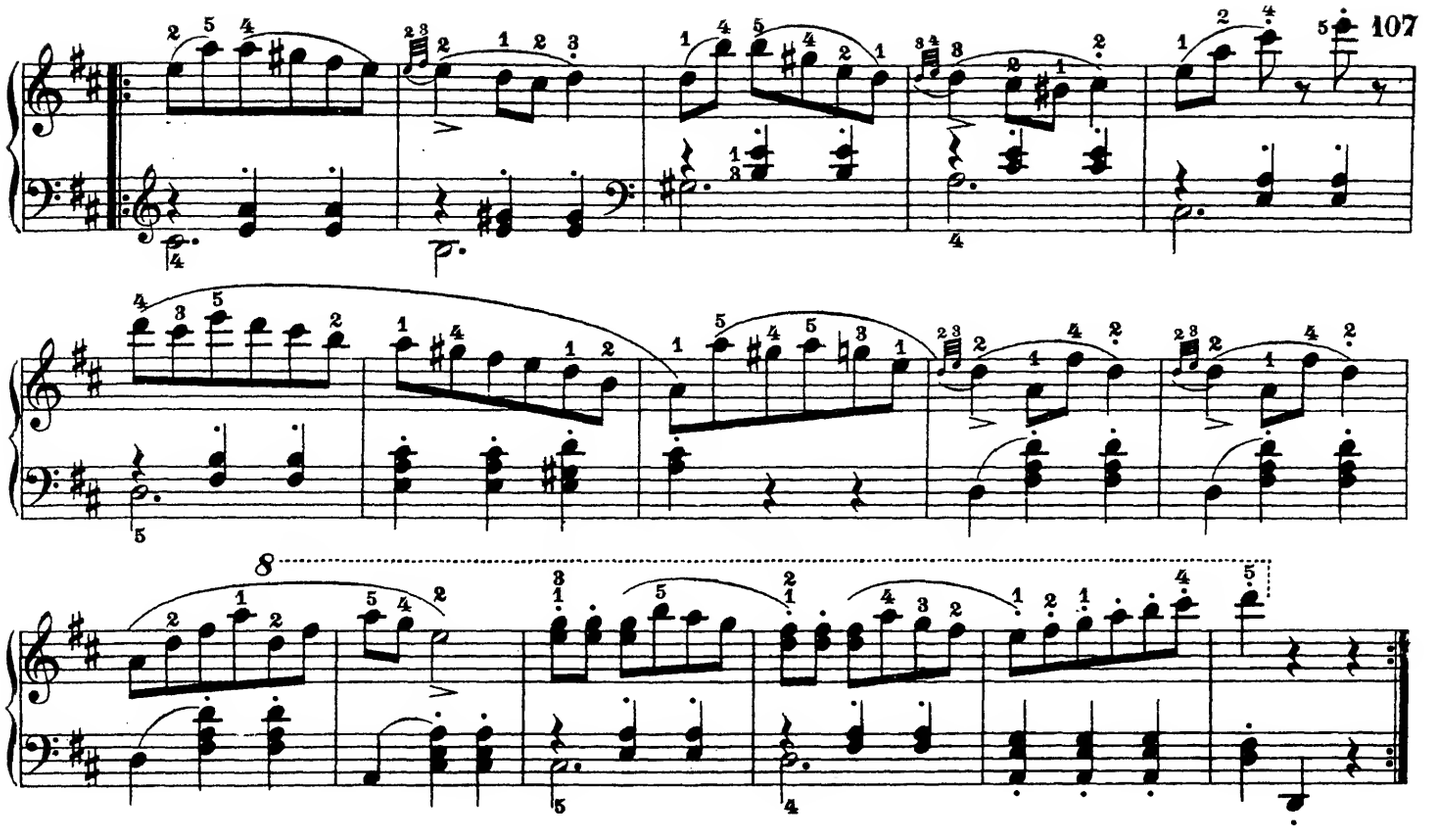
171a



Allegro.

171b

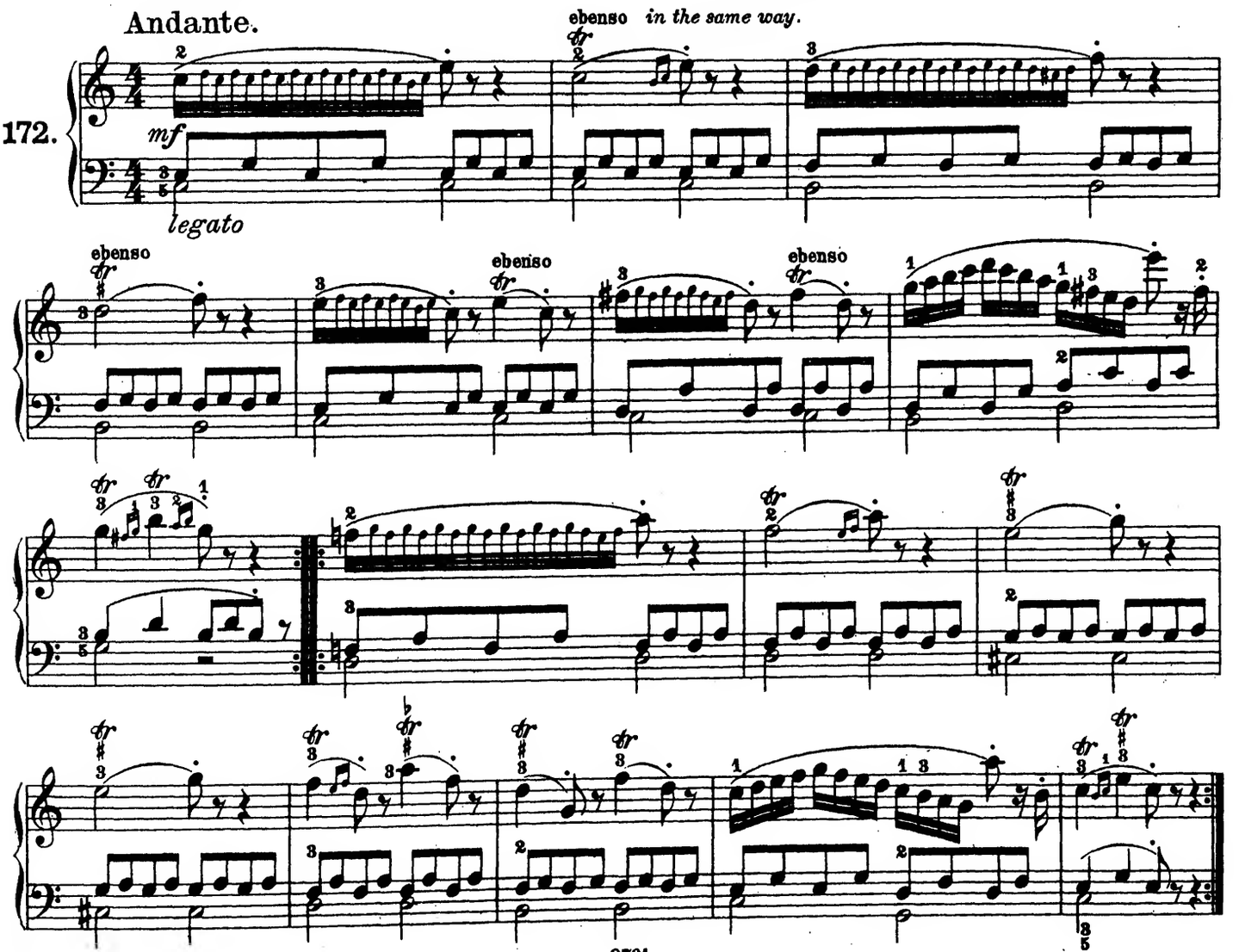




STÜCK MIT TRILLERN. | *PIECE WITH SHAKES.*

Andante.

172.



TERZENGÄNGE.

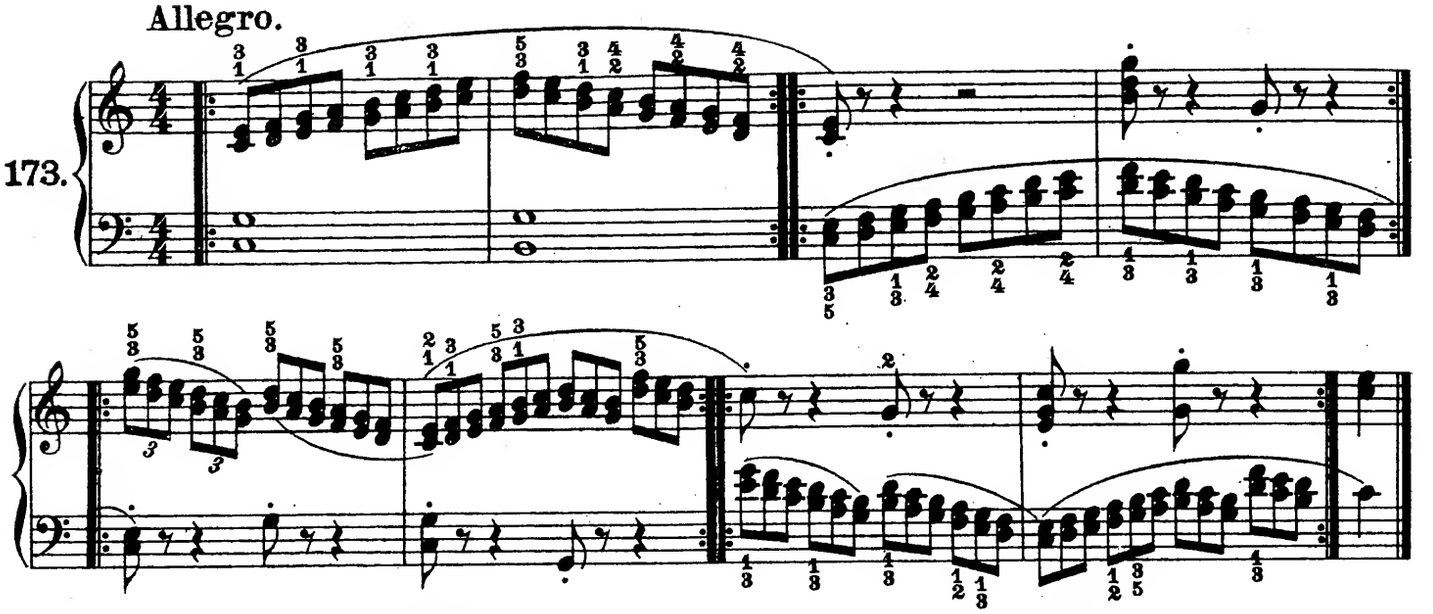
Jeder Teil zehnmal.

PASSAGES IN THIRDS.

Each section 10 times.

Allegro.

173.



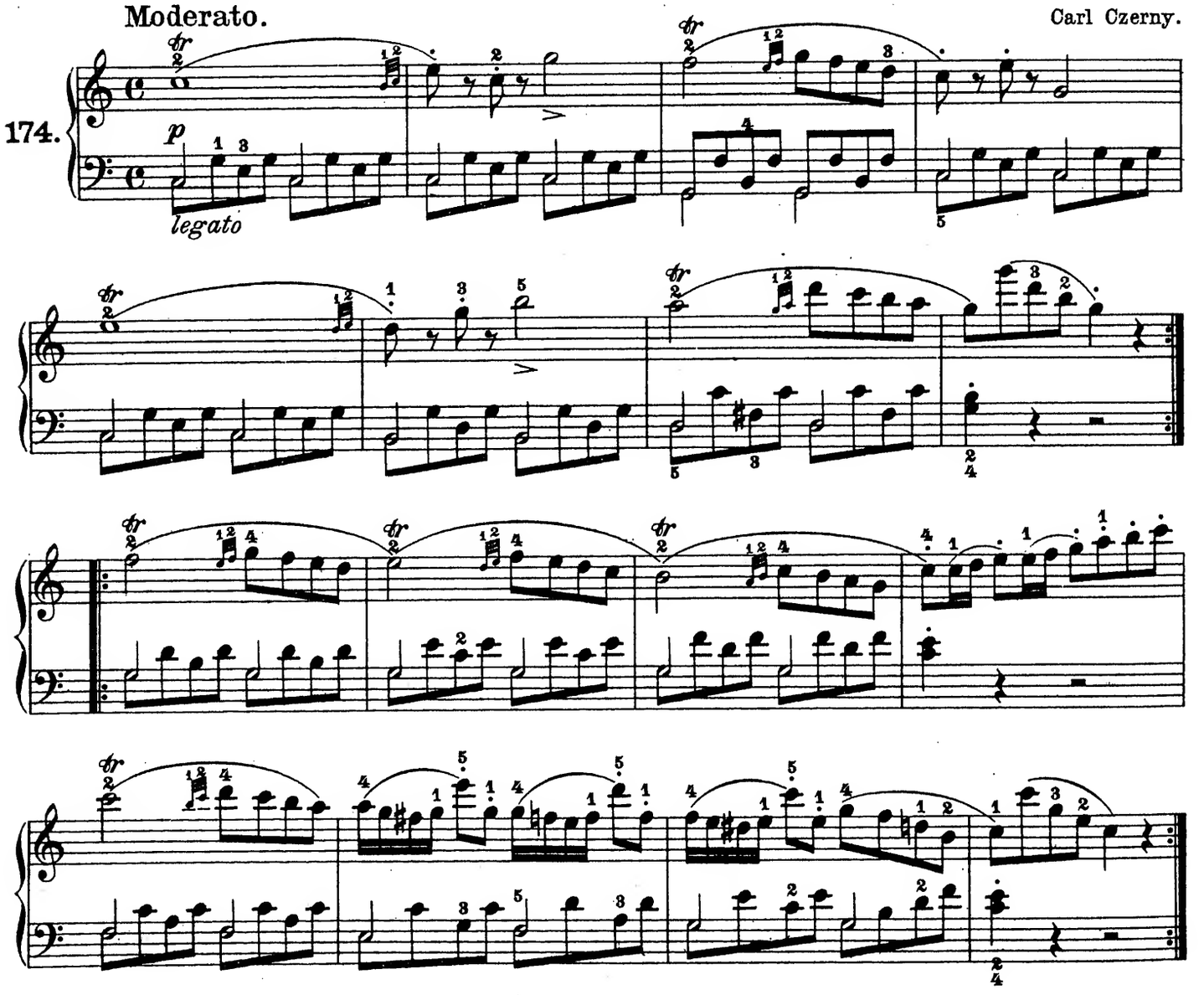
Übungsstück.

Study.

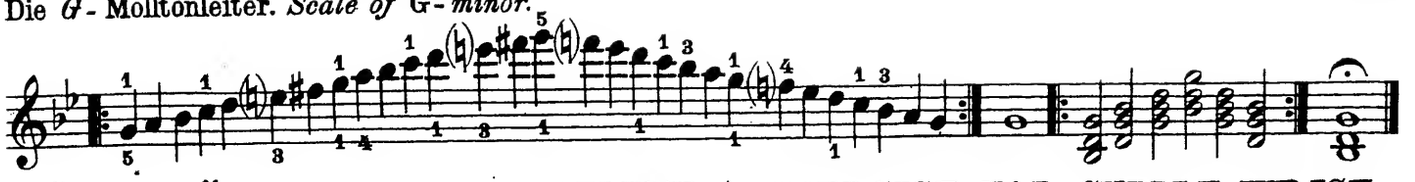
Moderato.

Carl Czerny.

174.

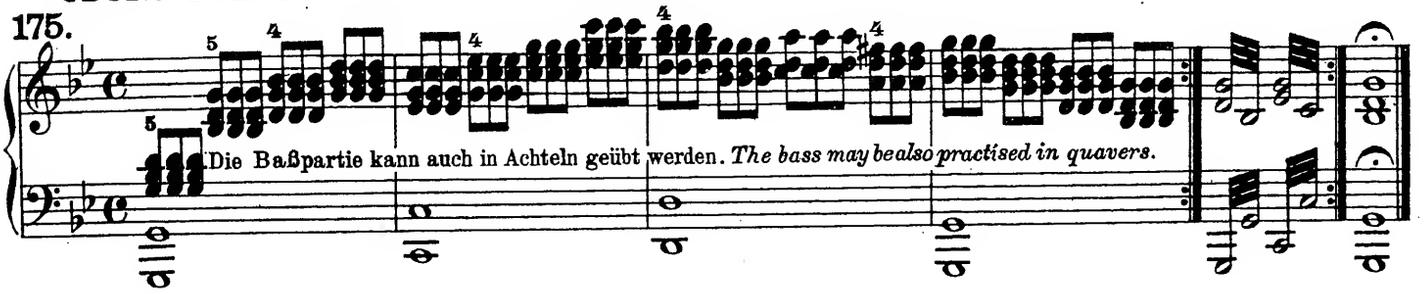


Die *G*- Molltonleiter. *Scale of* G- *minor.*



ÜBUNG FÜR DAS LOSE HANDGELENK. | *EXERCISE FOR SUPPLE WRIST.*

175.

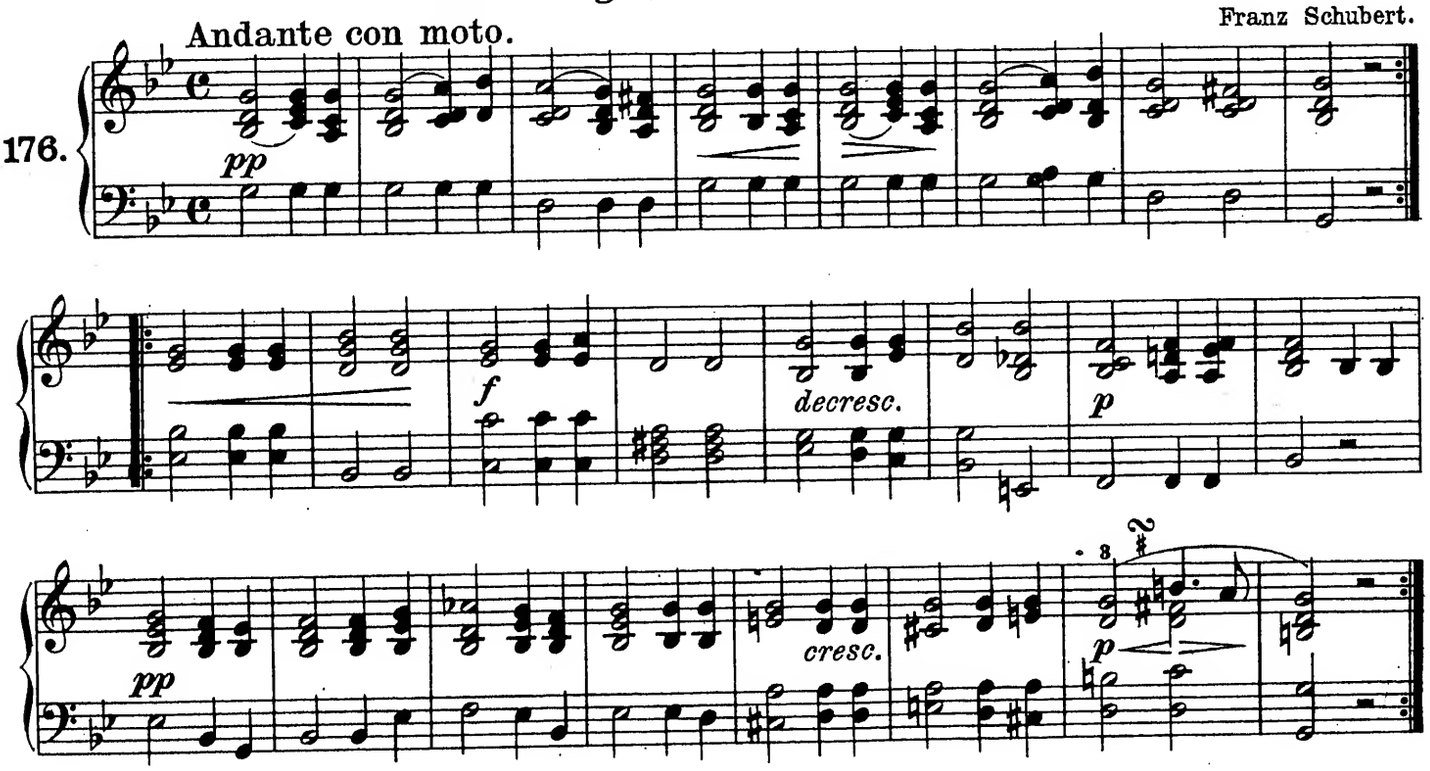


Lied. *Song.* „Der Tod und das Mädchen."

Franz Schubert.

Andante con moto.

176.

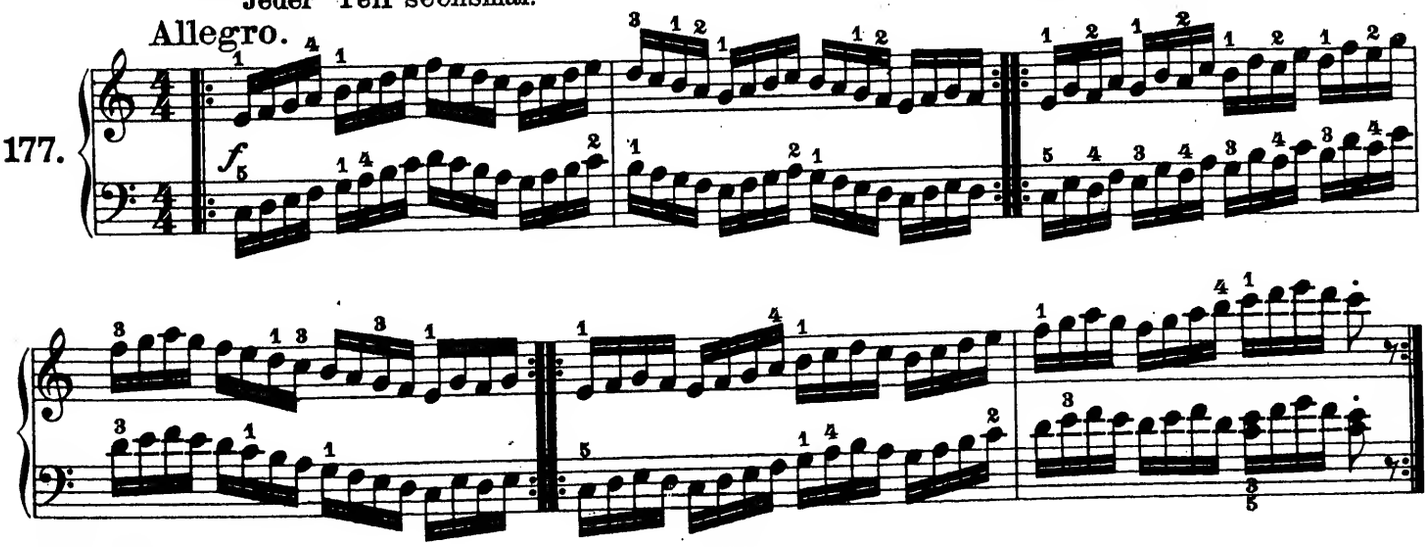


ÜBUNG IN DOPPELLÄUFEN. | *EXERCISE IN DOUBLE RUNS.*

Jeder Teil sechsmal. *Each section 6 times.*

Allegro.

177.



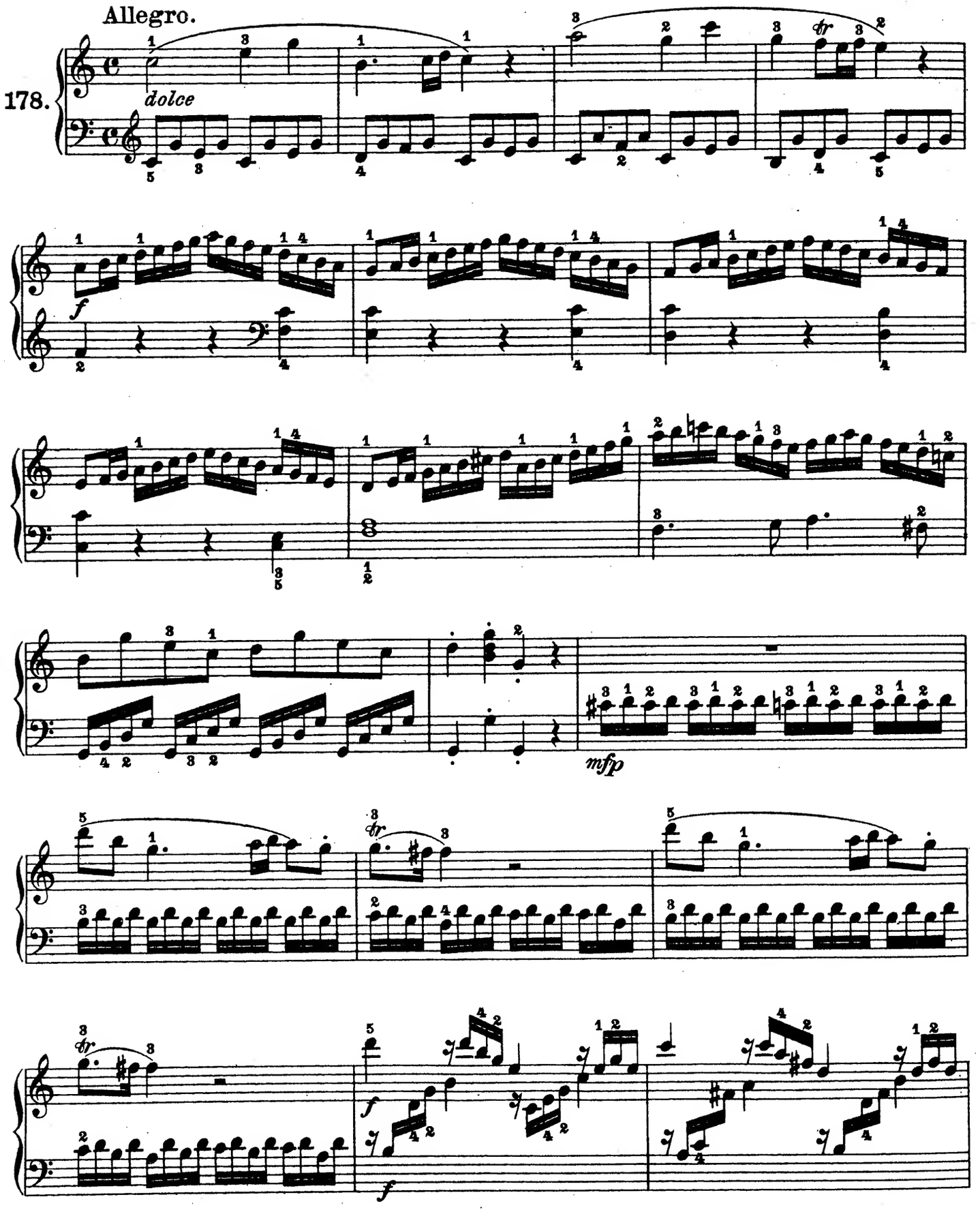
Sonate.

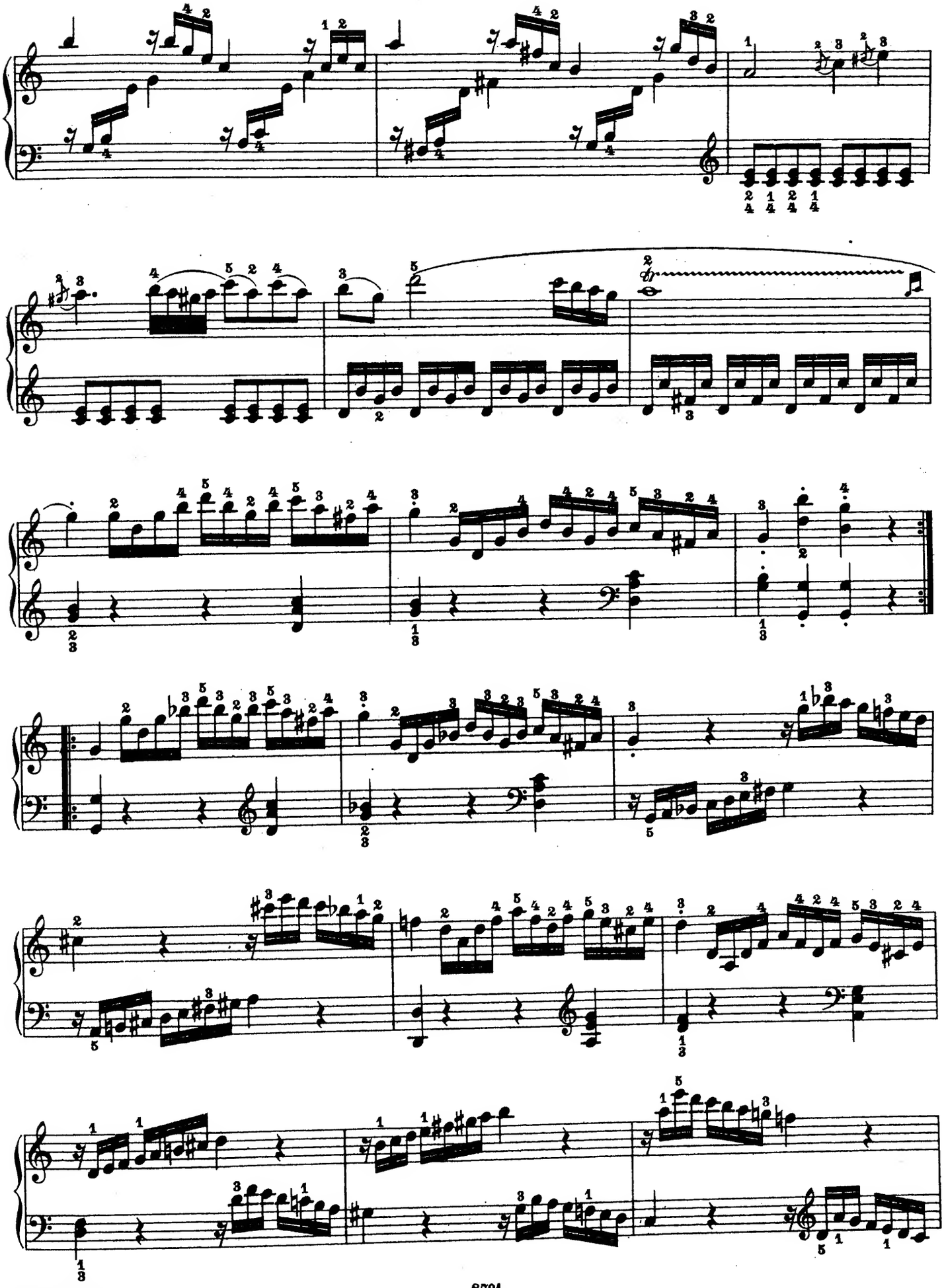
Satz 1.

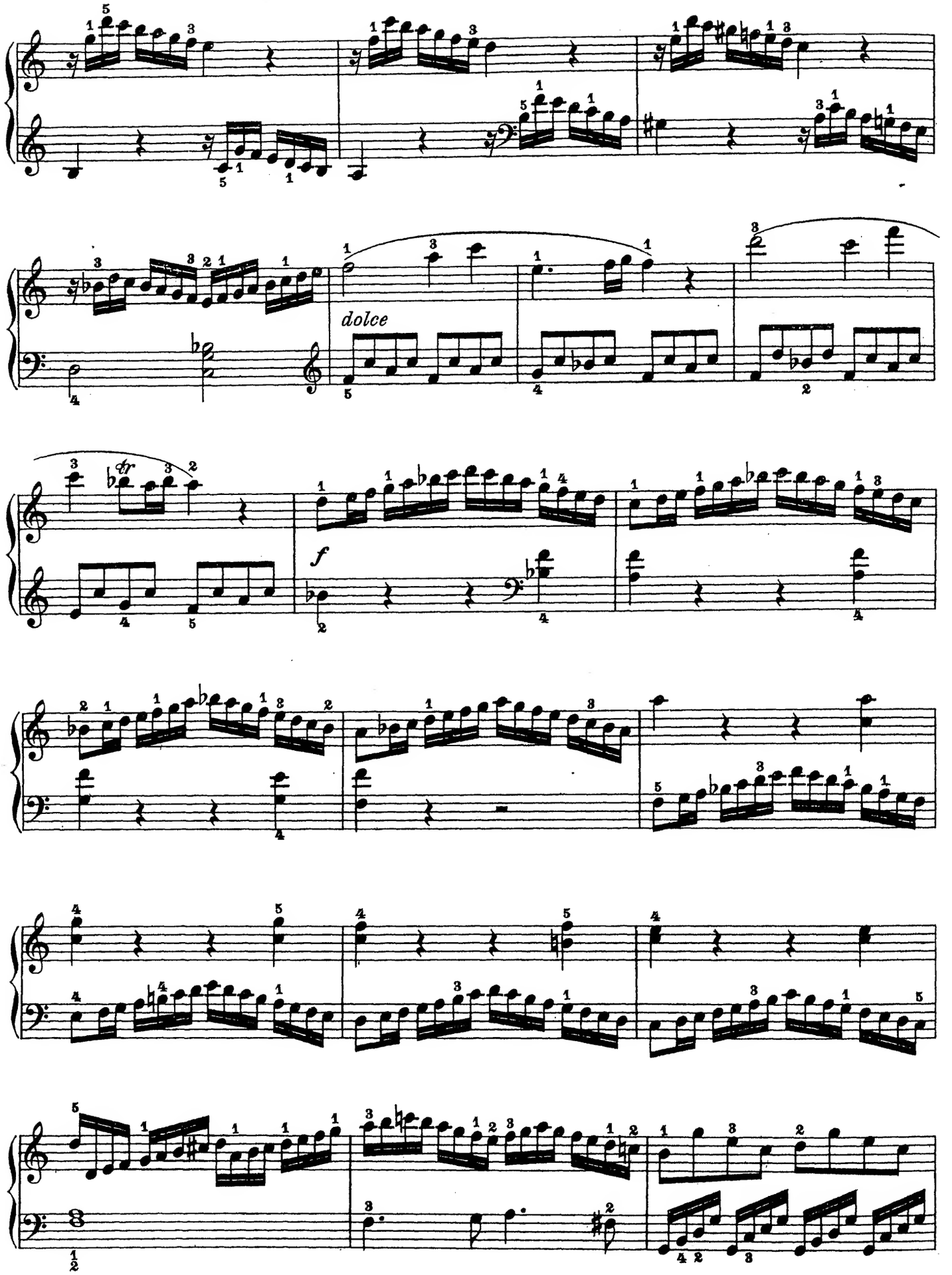
W. A. Mozart.

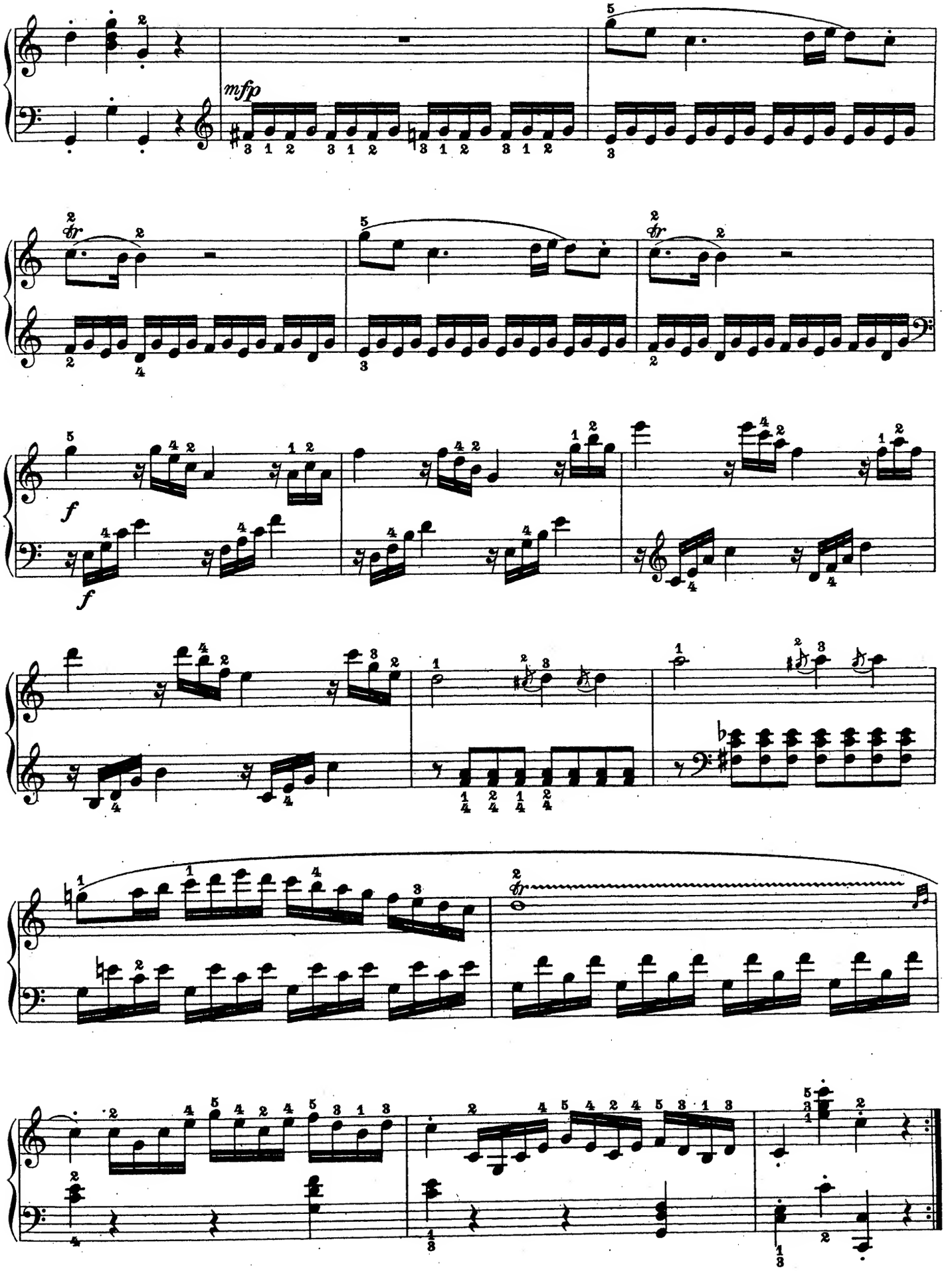
Allegro.

178.

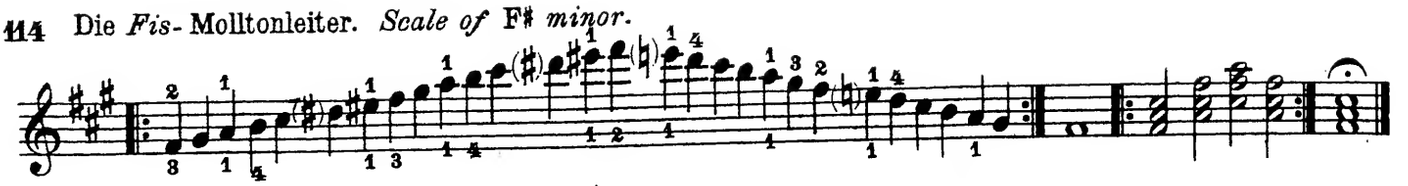





dolce
f

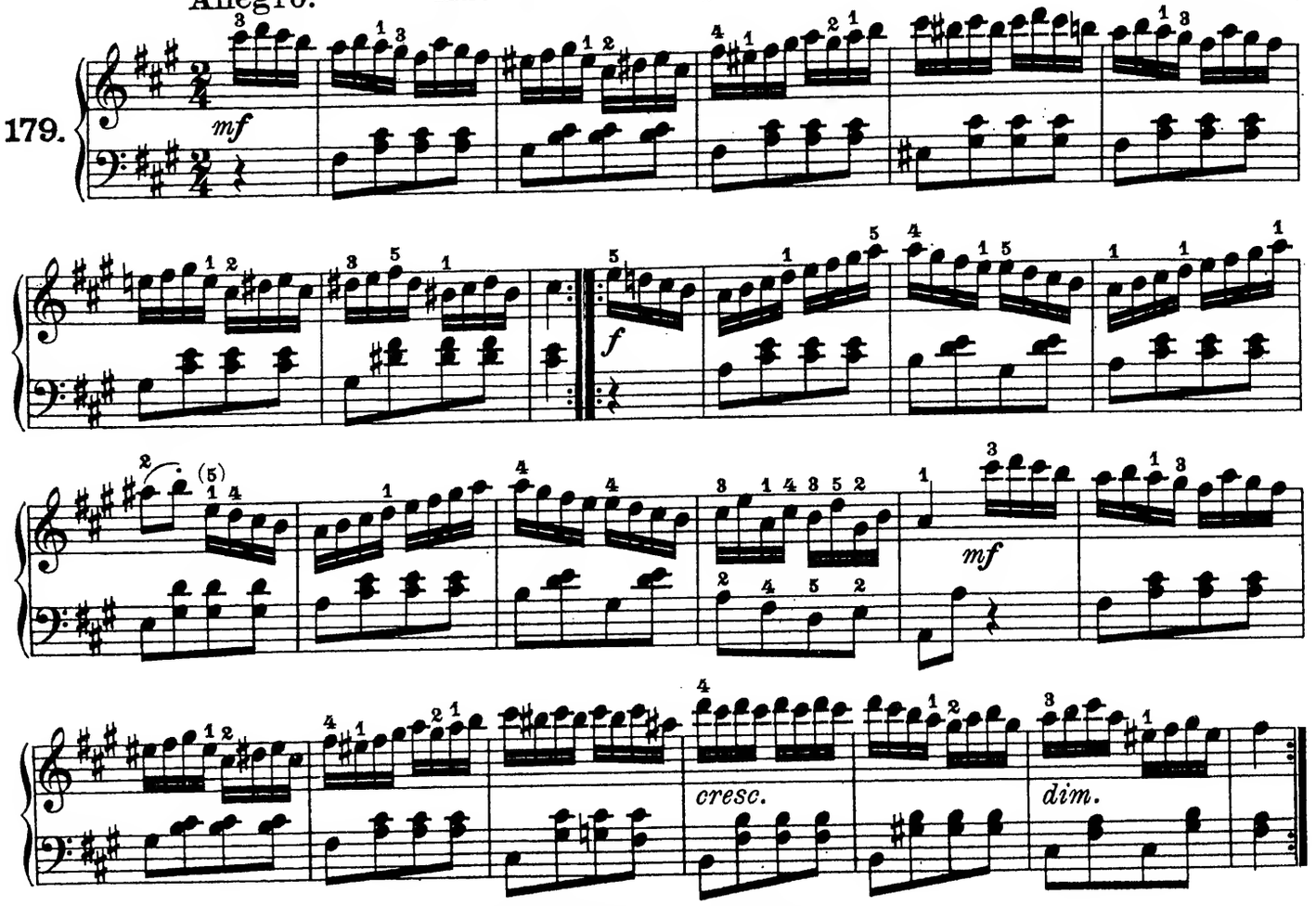

mfp
f
f

Die *Fis*-Molltonleiter. *Scale of* F♯ *minor.*



Allegro. **Aus dem Rondo „Alla Turca."** W. A. Mozart.

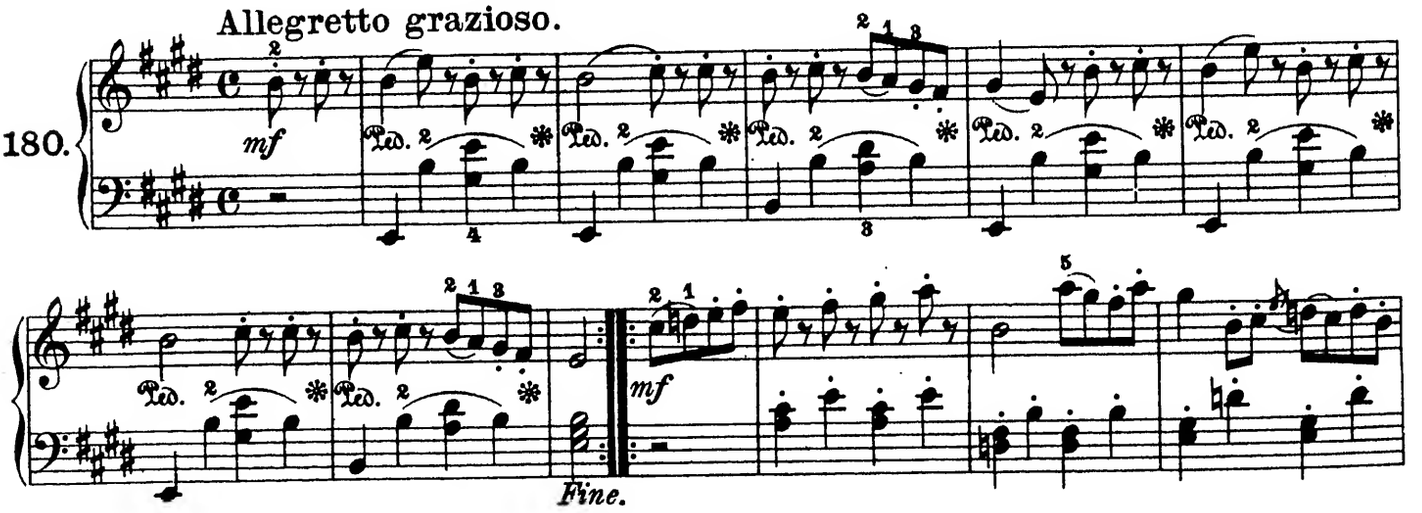
179.

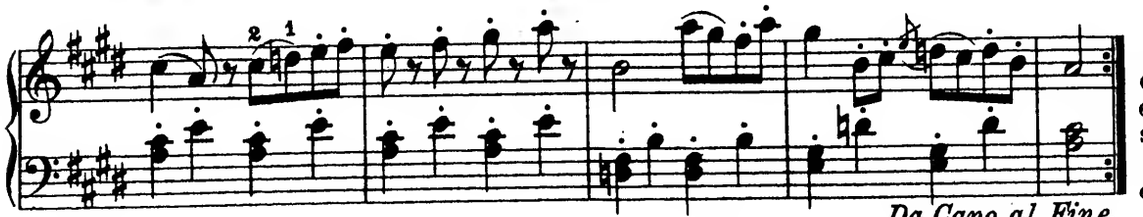


Glockenspiel. *Carillon.*

Allegretto grazioso.

180.





Die Wiederholungen dieses Stückes sind *pp* eine Oktave höher zu spielen.

Is to be repeated an octave higher.

ÜBUNGEN.

EXERCISES.

181. Jeder Teil sechsmal. | *Each section 6 times.*

Rechts.

a. b.

Links.

c. d.

E-Durtonleiter mit *fis, cis, gis, dis.* | *Scale of* E *major, with* f♯, c♯, g♯, d♯.

Rechts.

Links.

Der *E*-Durdreiklang in seinen drei Lagen: | *The* E *major triad in its three positions:*

Rechts. Links.

Andantino religioso.

182.

p legato

rit.

a tempo

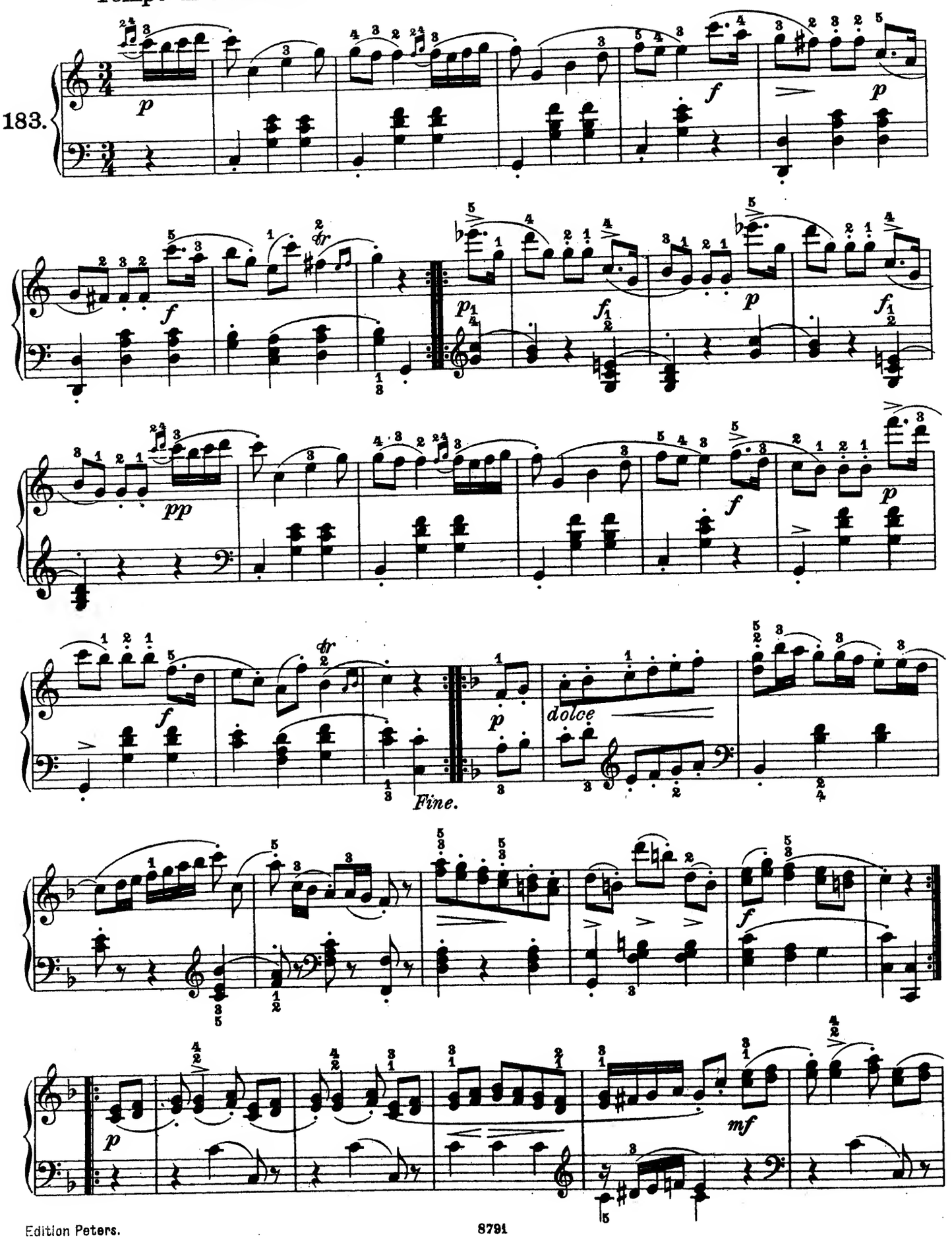
p

Menuett.

Tempo di Minuetto.

L. Boccherini.

183.



Ausführung:

p

f

D.C. al Fine.

Bagatelle.

Beethoven.
bez. von A. Ruthardt.

Andante cantabile.

184.

dolce

1. 2.

cresc.

sfp *sfp* *sfp*

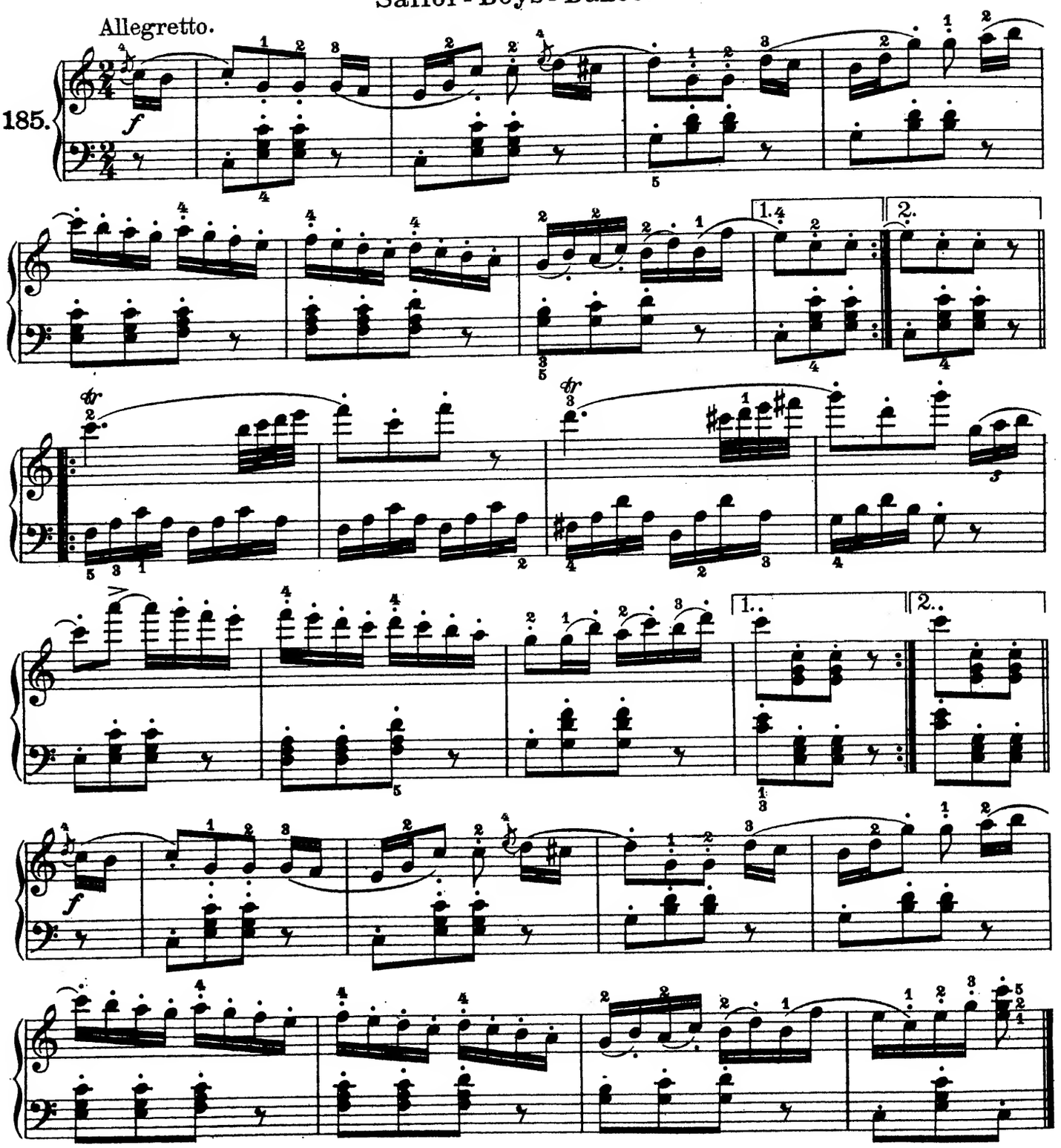
dimin.

dolce

Sailor-Boys-Dance.

Allegretto.

185.



ÜBUNGEN.

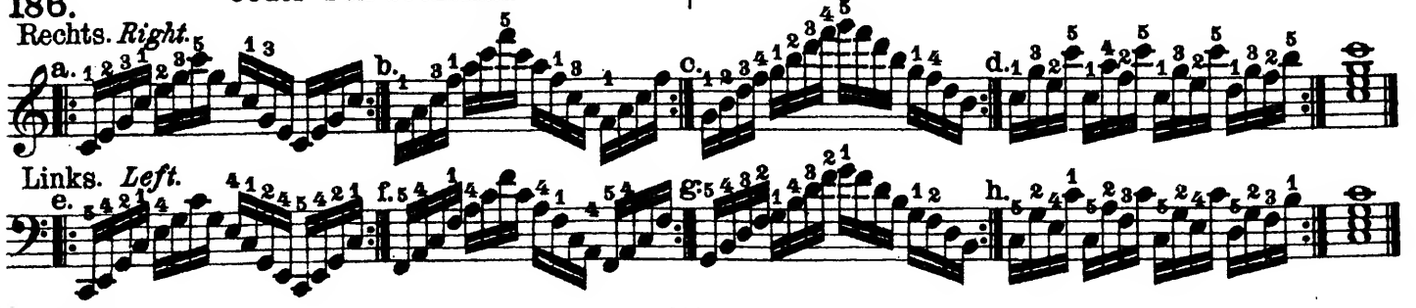
Jeder Teil sechsmal.

EXERCISES.

Each section 6 times.

186.

Rechts. *Right.*



Links. *Left.*

As-Durtonleiter mit der Vorzeichnung *b, es, as, des.* | *Scale of* A♭ *major, with the key-signature* b♭, e♭, a♭, d♭.

Rechts. *Right.*

Links. *Left.*

Der *As*-Durdreiklang in seinen drei Lagen:
The A♭ *major triad in its three positions:*

Rechts. *Right.*

Links. *Left.*

Gemütlichkeits-Walzer. *Humour-Waltz.*

Moderato.

187.

mf

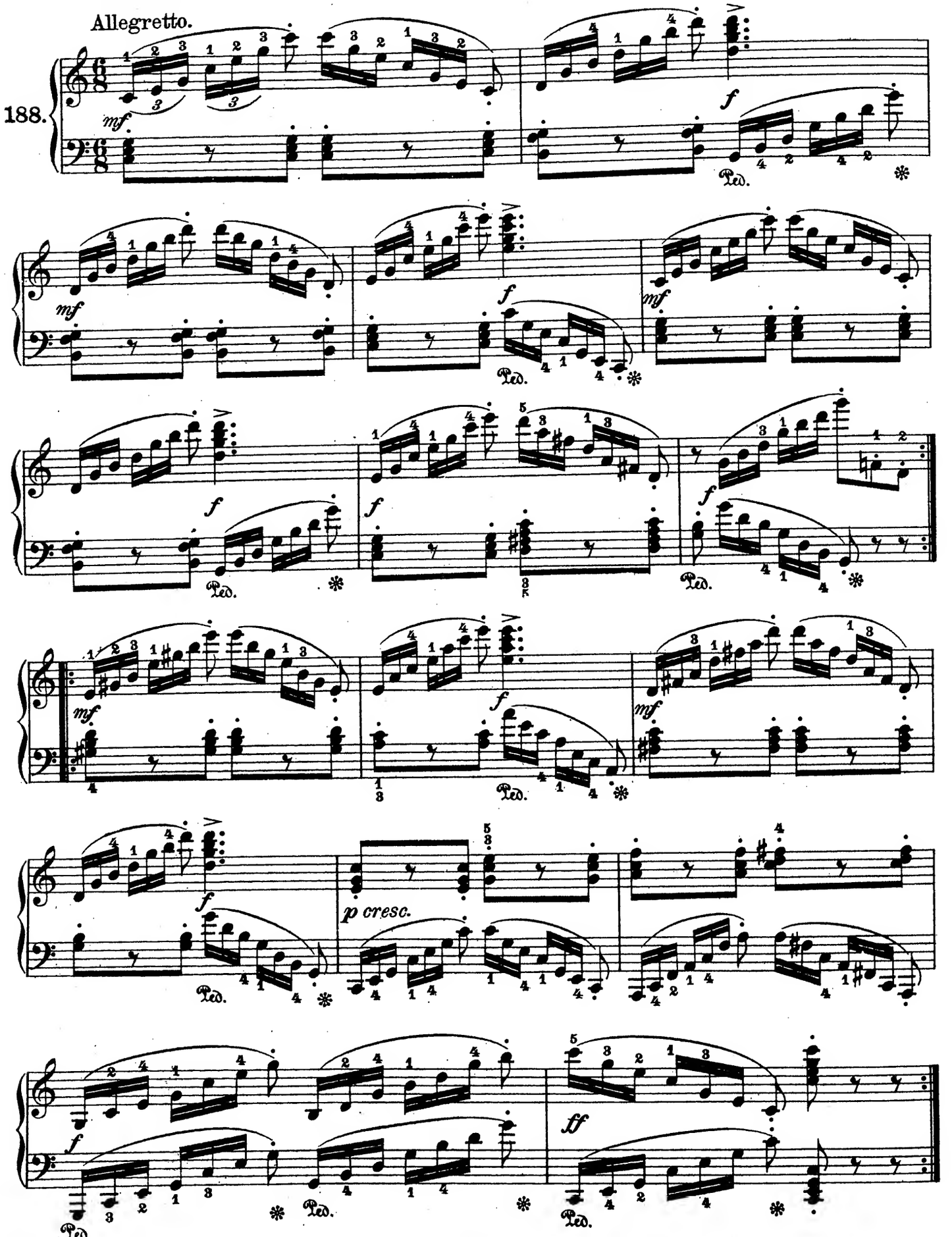
f

Fine.

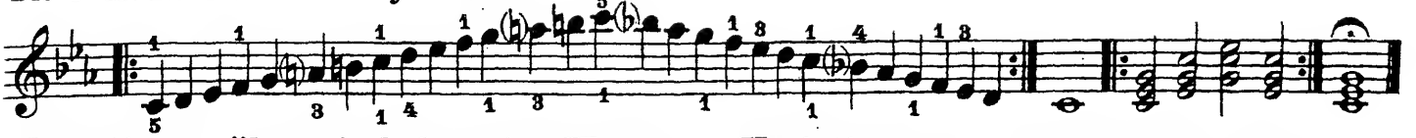
Da Capo al Fine.

ÜBUNGSSTÜCK IN ARPEGGIEN. | *EXERCISE IN ARPEGGIOS.*

188. Allegretto.



Die *C*-Molltonleiter. *Scale of C minor.*



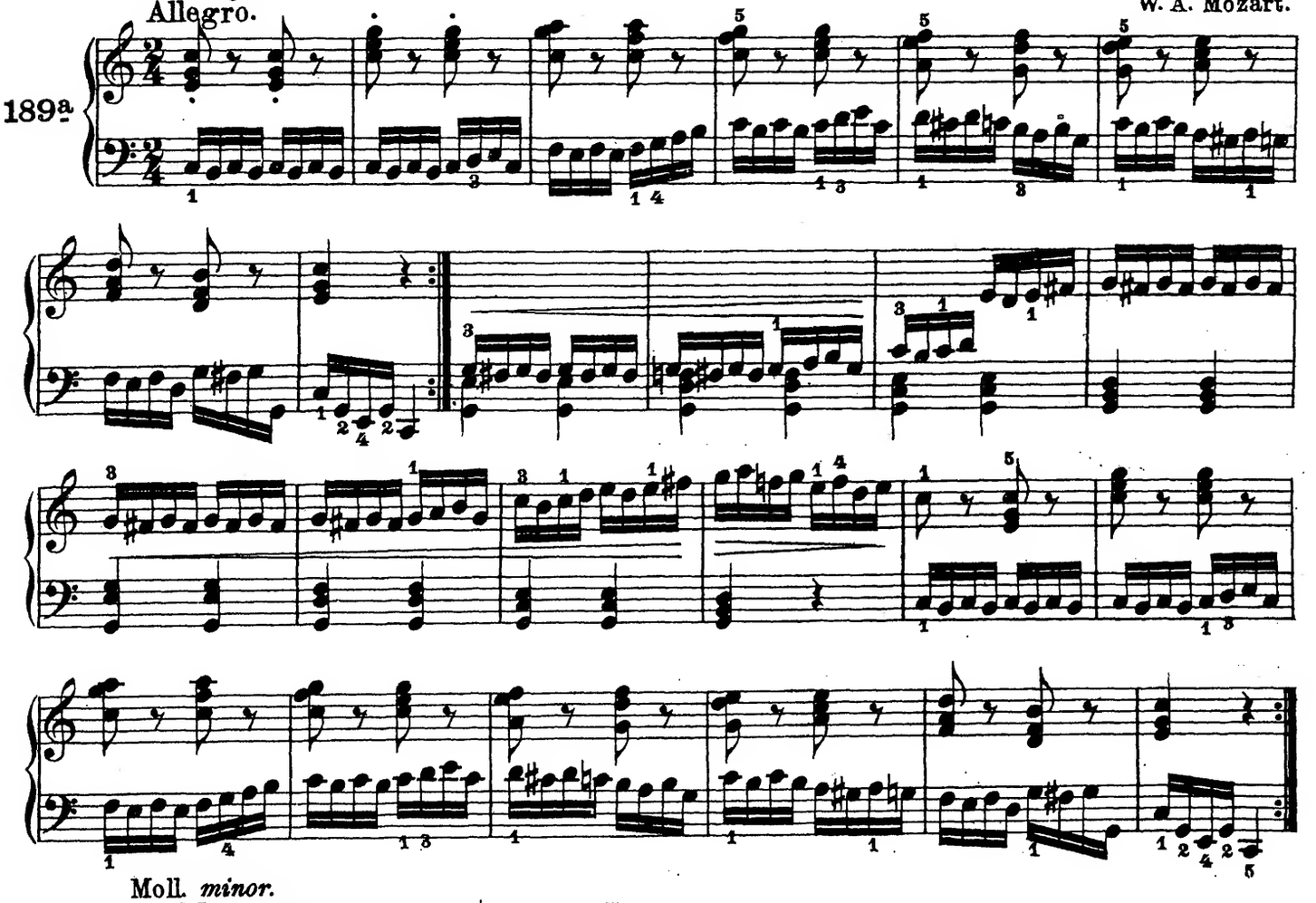
Variationen über ein bekanntes Thema. *Variations on a well-known theme.*

Dur. *major.*

Allegro.

W. A. Mozart.

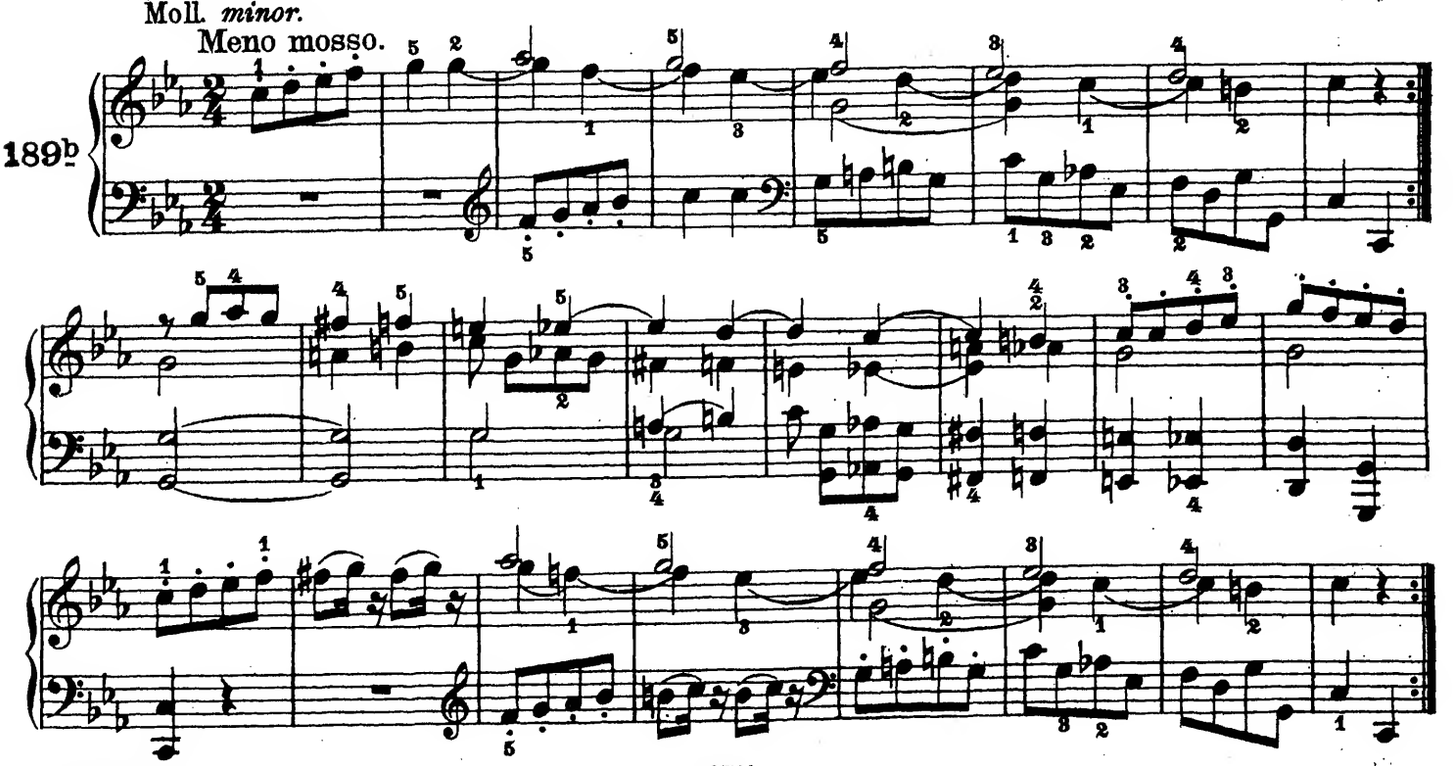
189a



Moll. *minor.*

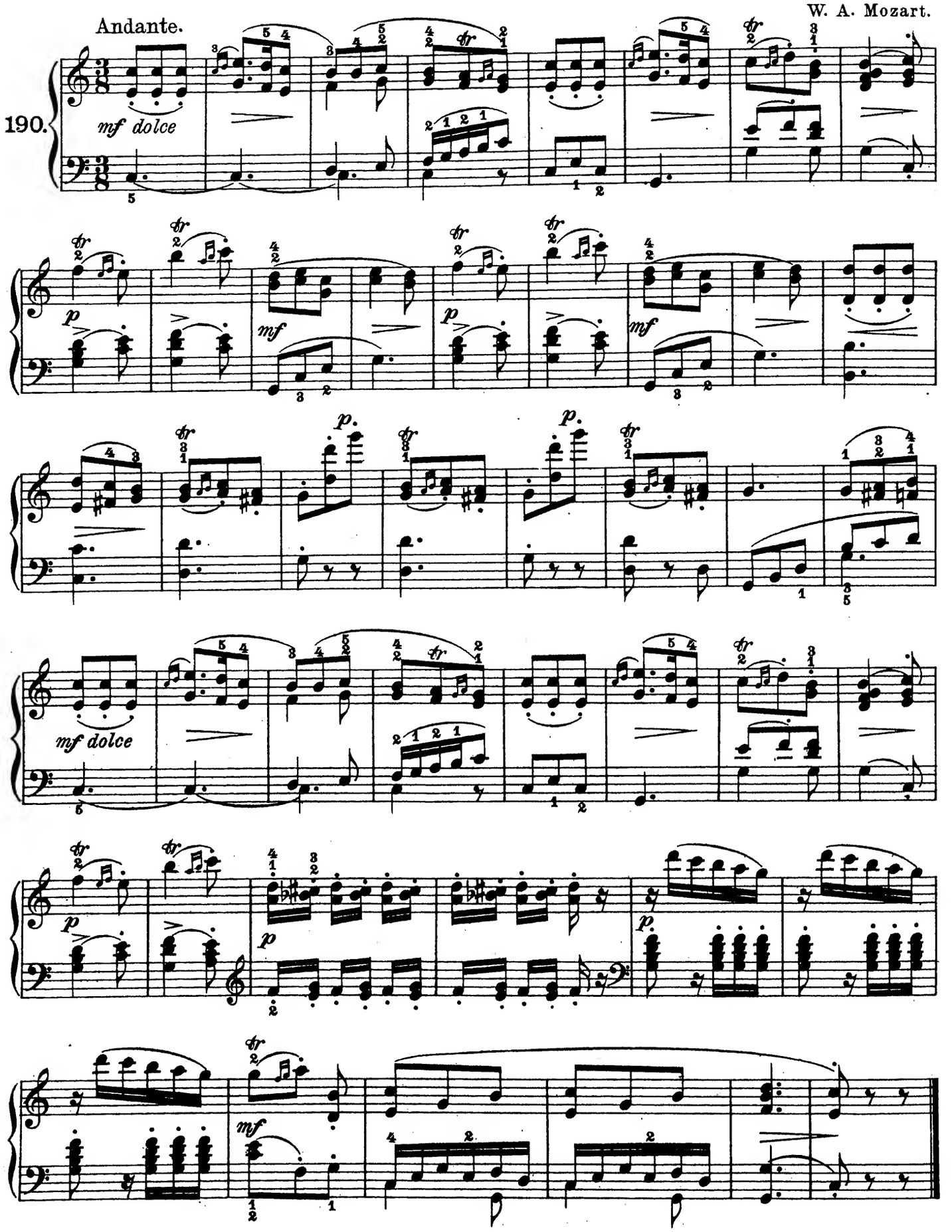
Meno mosso.

189b

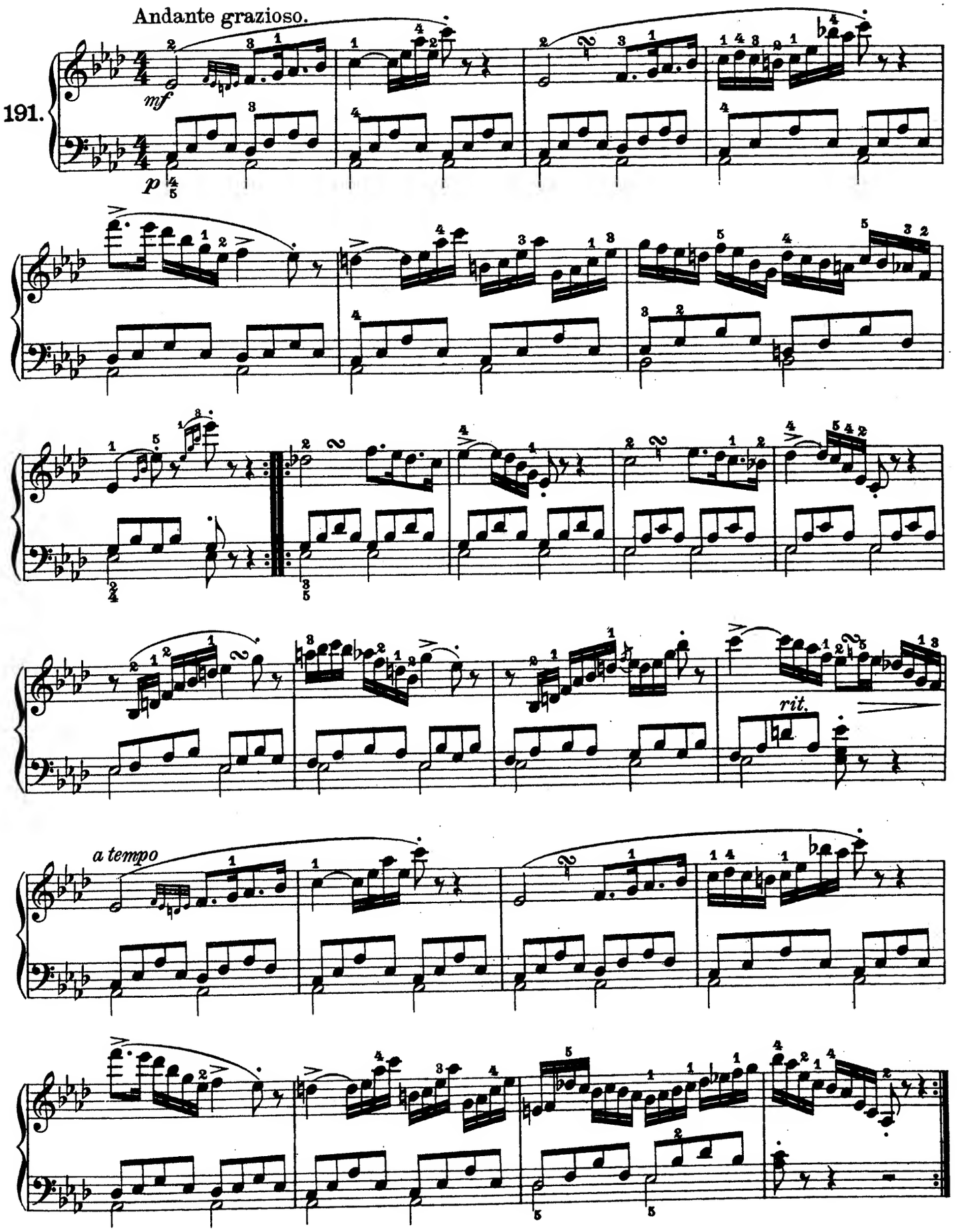


Arie aus Don Juan. *Air from Don Juan.* „Wenn du fein fromm bist."

W. A. Mozart.



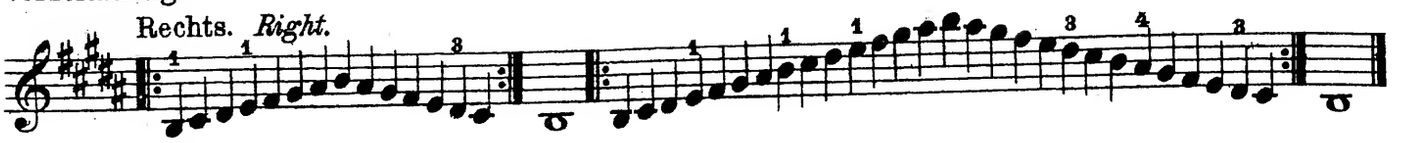
Übungsstück. *Study.*



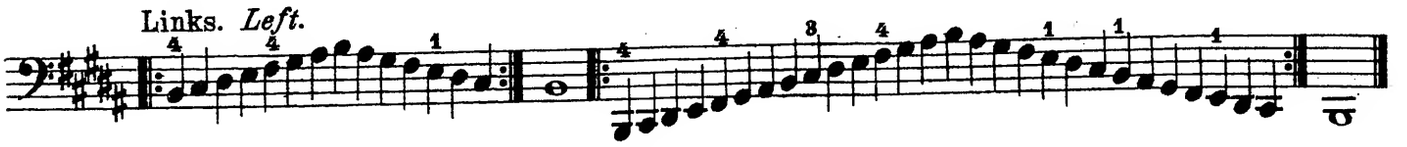
H-Durtonleiter mit *fis, cis, gis, dis, ais* als Vorzeichnung.

Scale of B *major, with* f♯, c♯, g♯, d♯, a♯ *as key-signature.*

Rechts. *Right.*

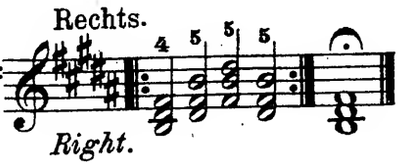


Links. *Left.*

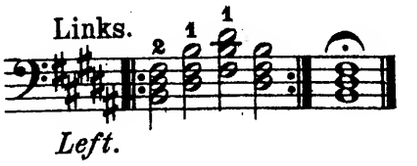


Der *H*-Durdreiklang in seinen drei Lagen:
The B *major triad in its three positions:*

Rechts. *Right.*

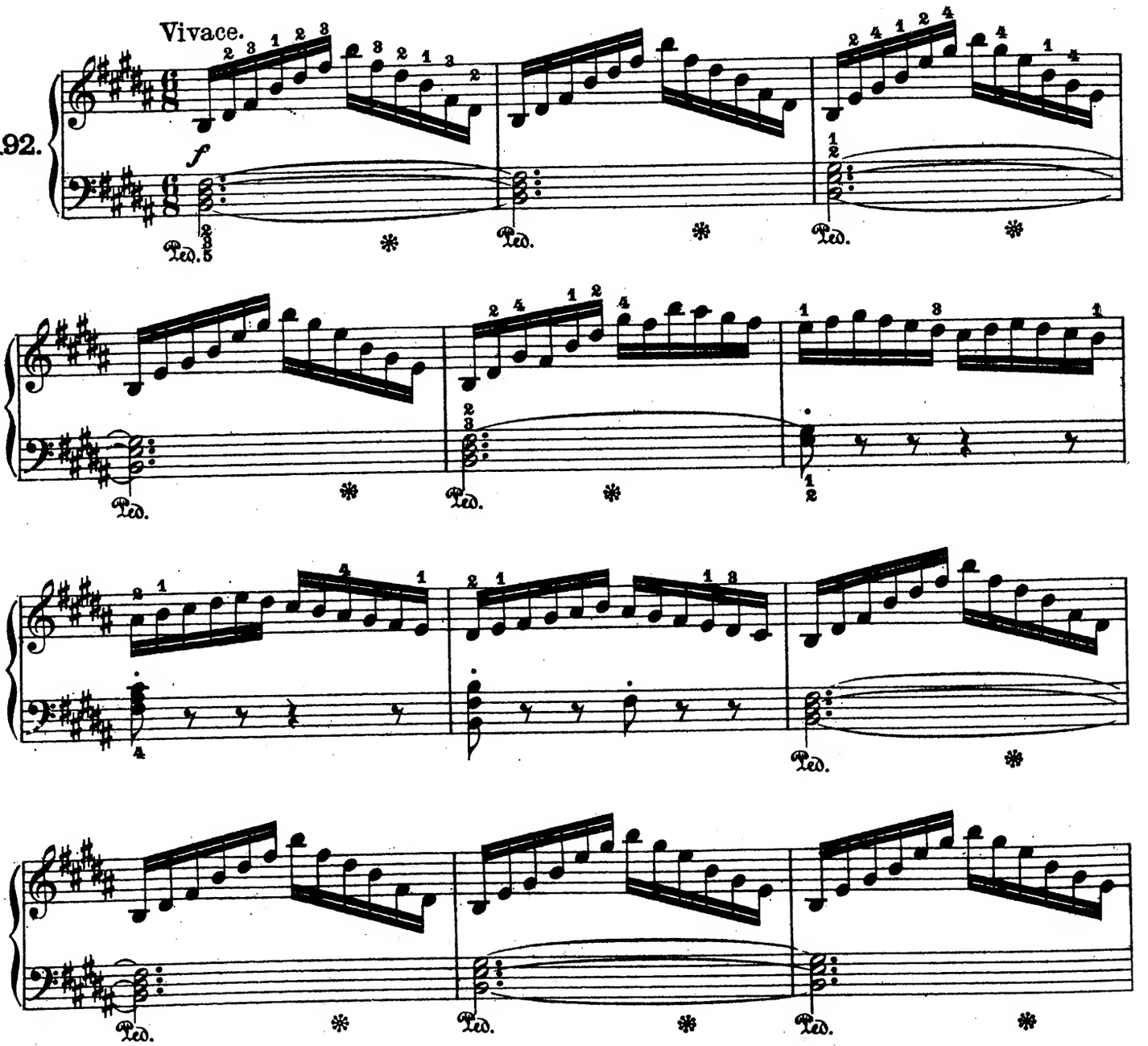


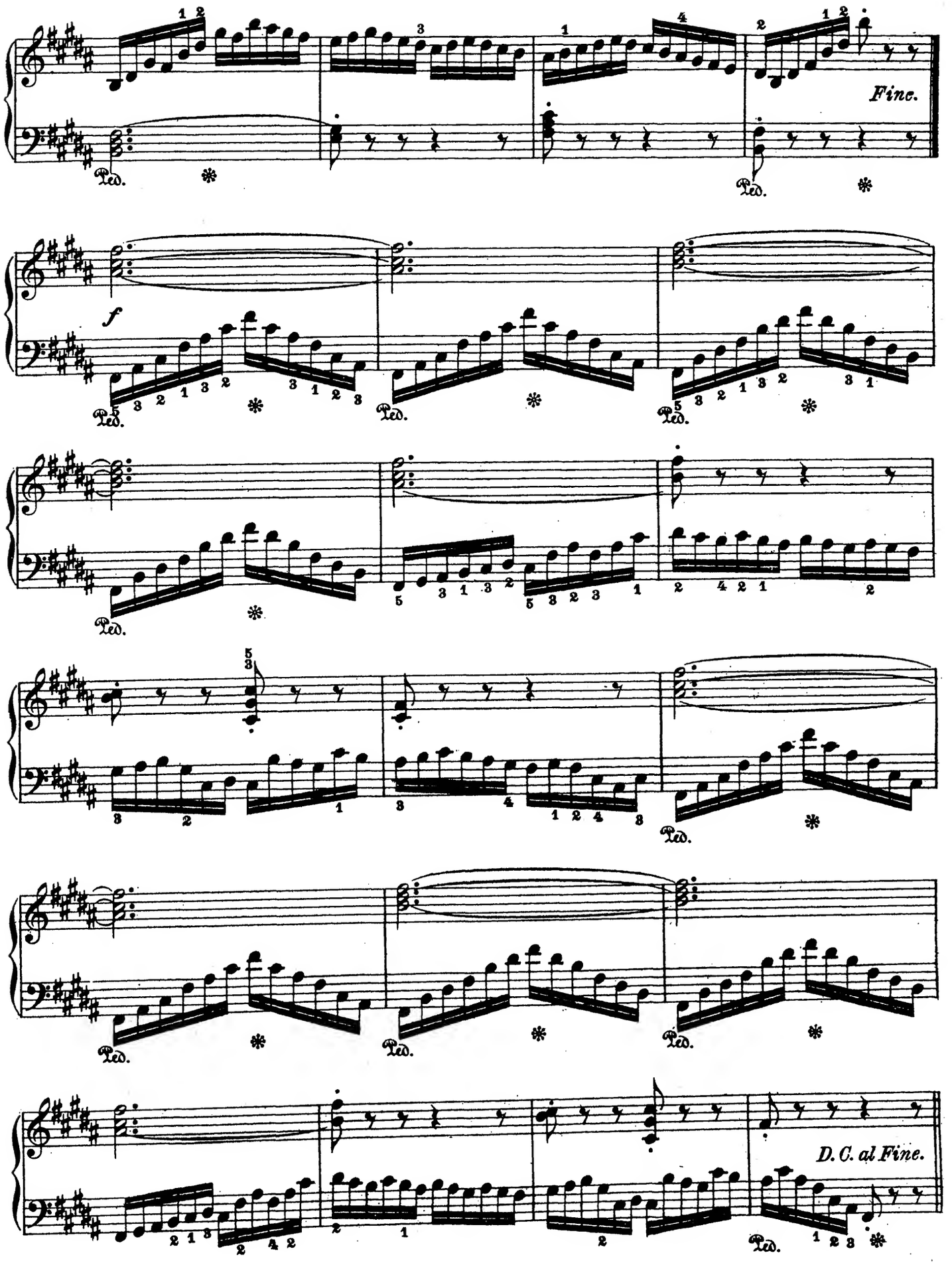
Links. *Left.*



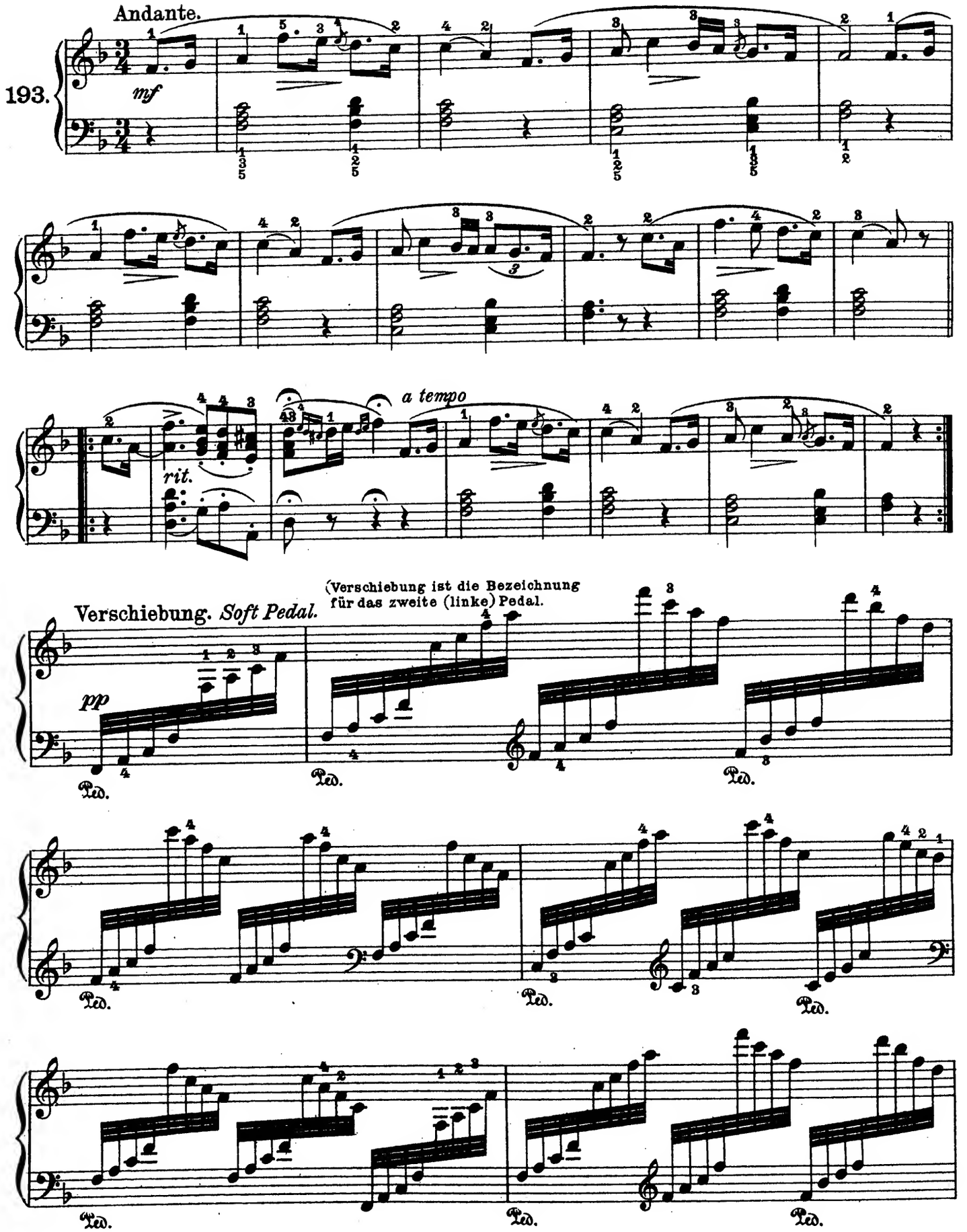
192.

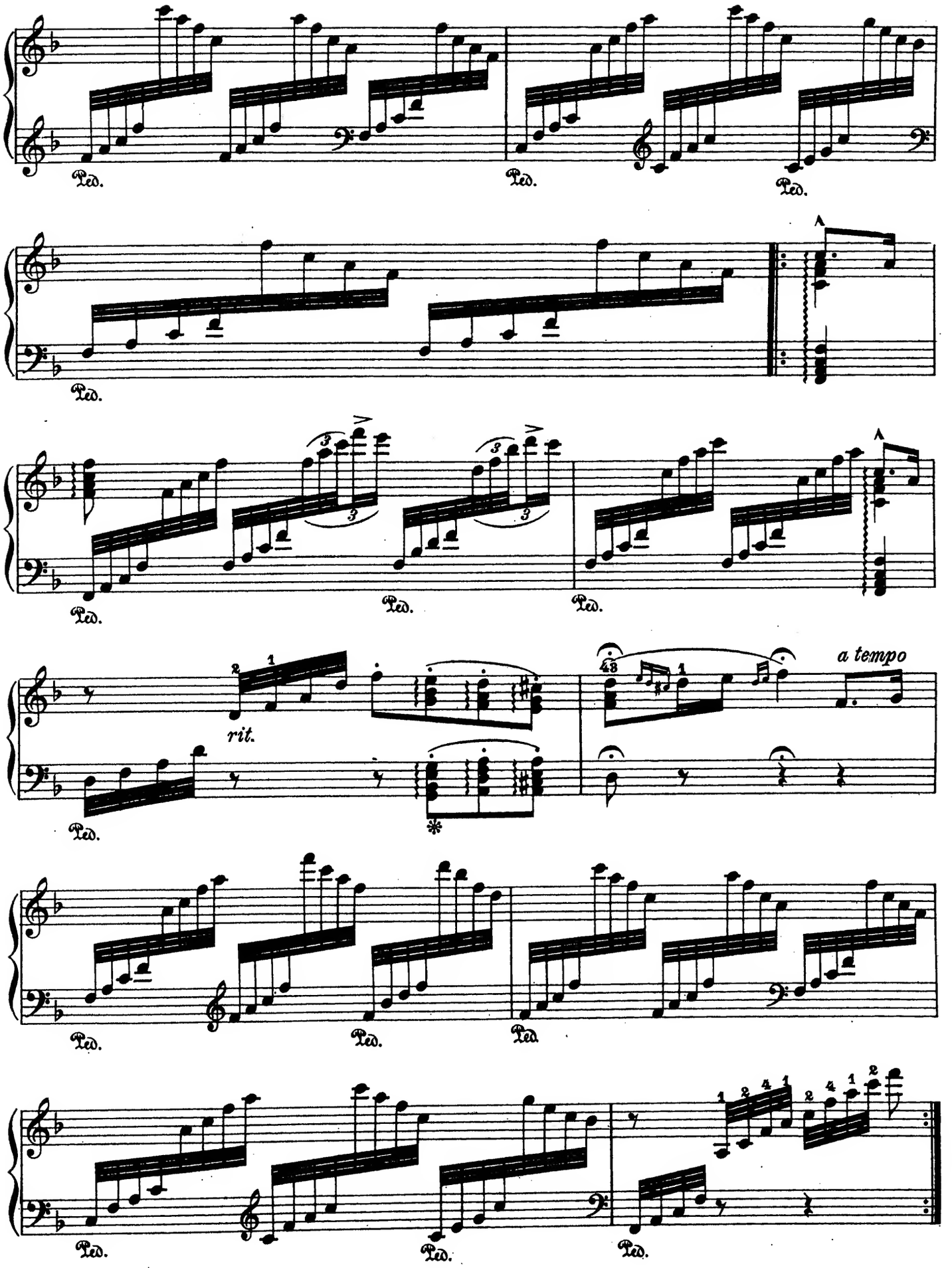
Vivace.



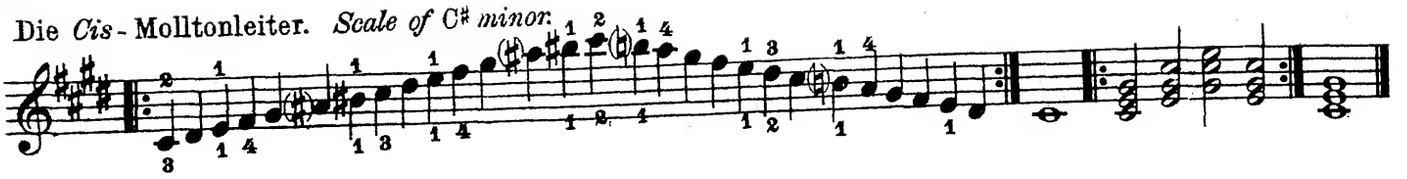

Fine.
f
D. C. al Fine.

Letzte Rose. *The last rose of summer.*




Ped.
rit.
a tempo

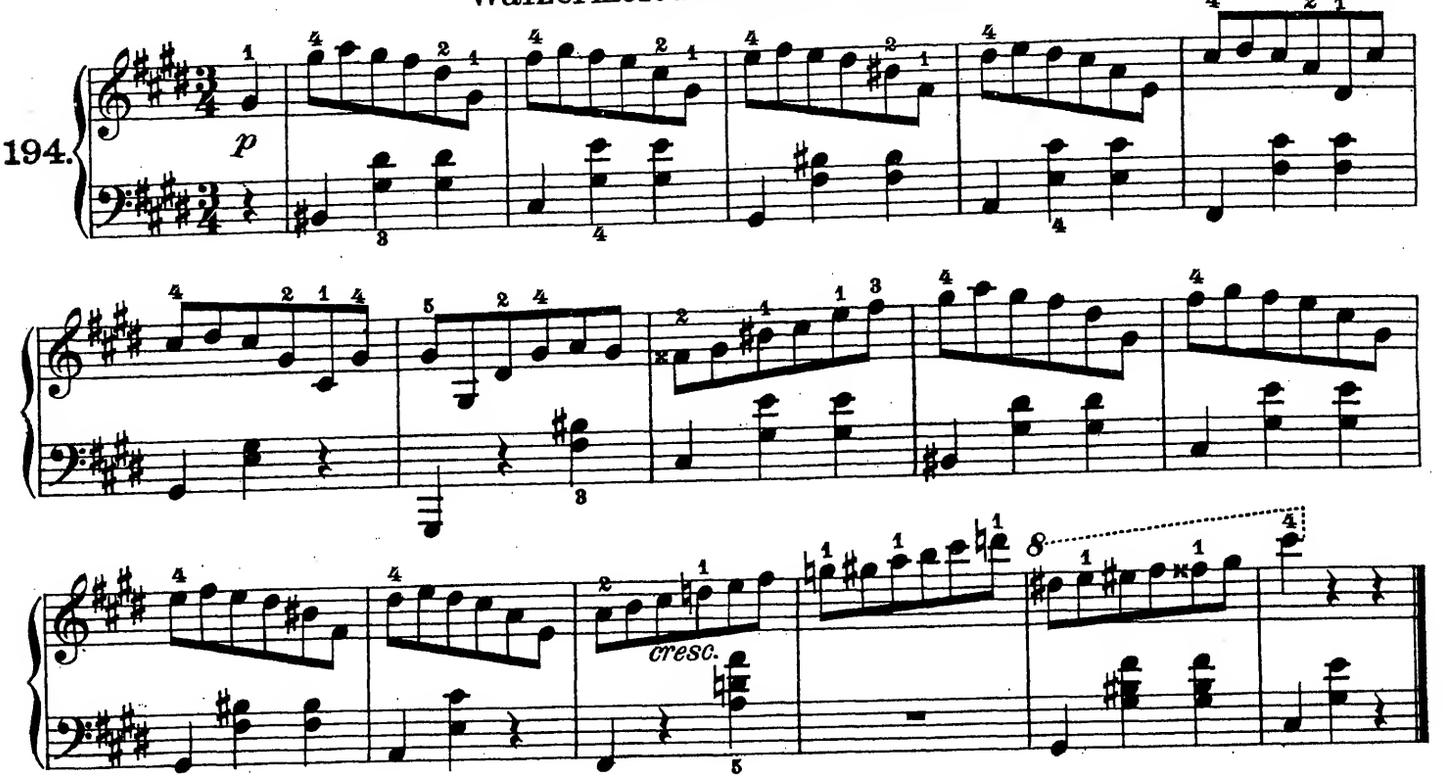
Die *Cis*-Molltonleiter. *Scale of C♯ minor.*



Walzermelodie. *Waltz-Melody.*

F. Chopin.

194.

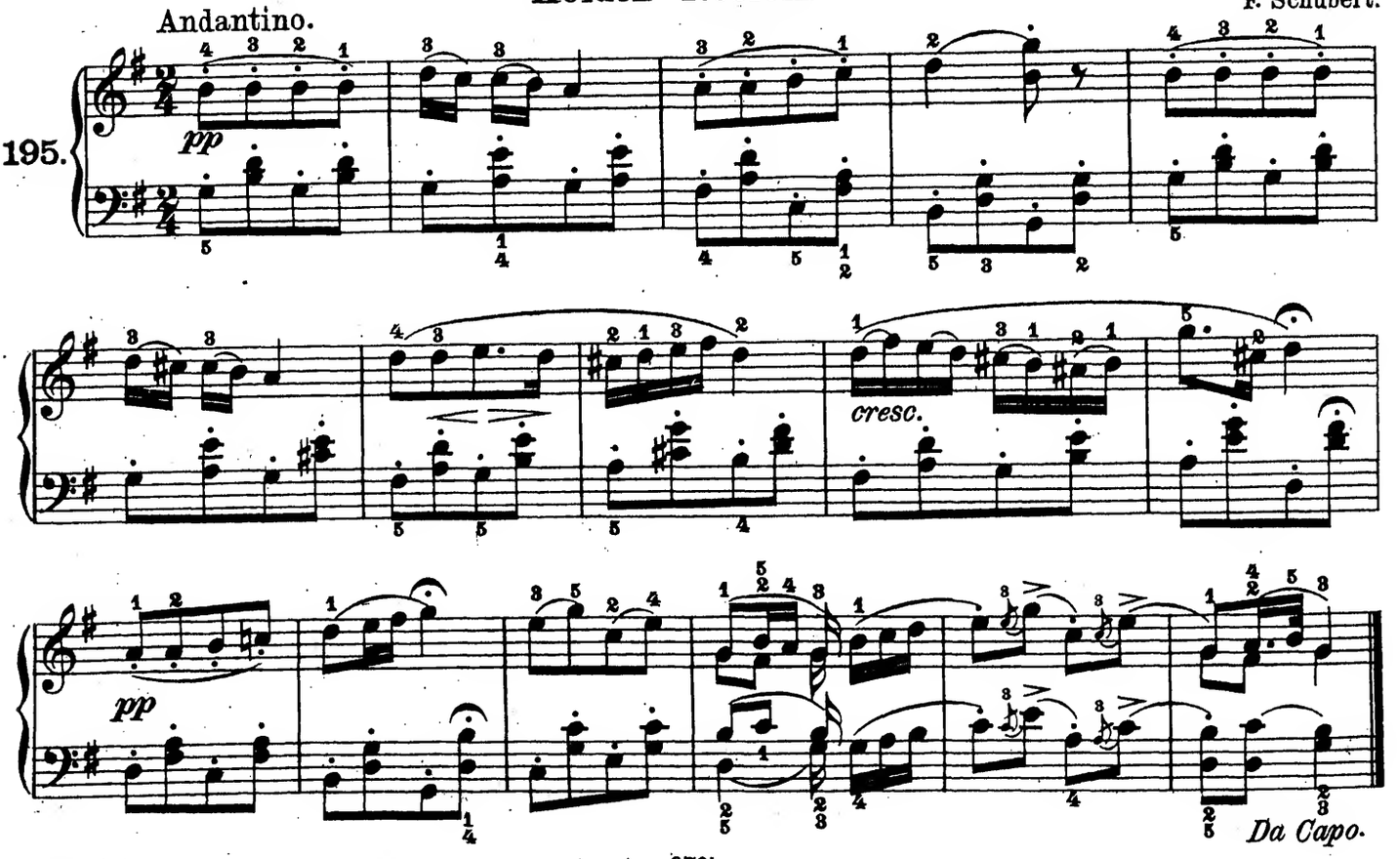


Heiden-Röslein.

F. Schubert.

Andantino.

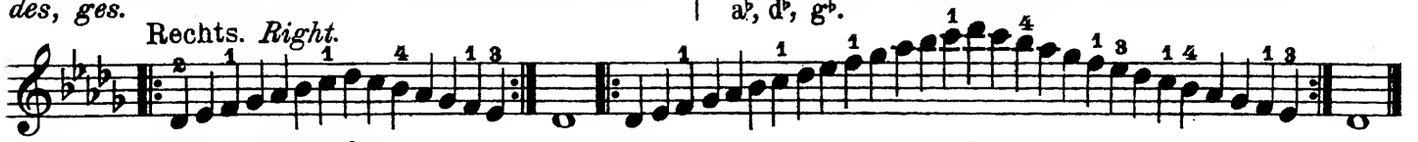
195.



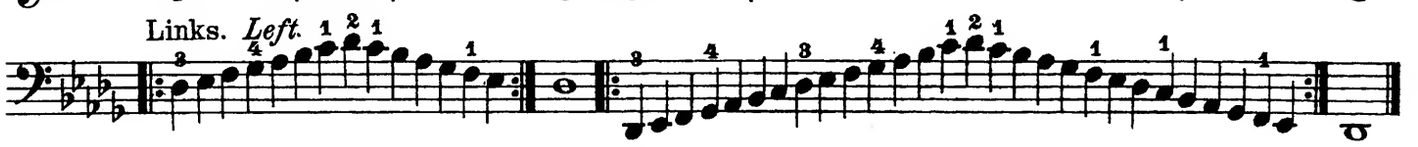
Des-Durtonleiter mit der Vorzeichnung *b, es, as, des, ges.*

Scale of D♭ *major with the key-signature* b♭, e♭, a♭, d♭, g♭.

Rechts. *Right.*

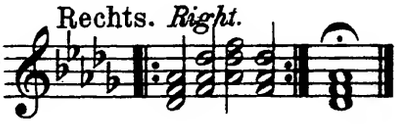


Links. *Left.*

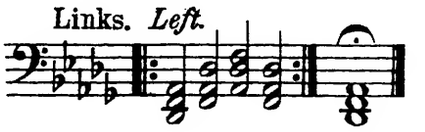


Der *Des*-Durdreiklang in seinen drei Lagen:
The D♭ *major triad in its three positions:*

Rechts. *Right.*



Links. *Left.*



Die Tonart *Des* dur ist den Tasten nach gleich derjenigen in *Cis* dur.

The keys of the scale of D♭ *major are the same as that of* C♯ *major.*

ÜBUNGSSTÜCK IM LEGATISSIMO.

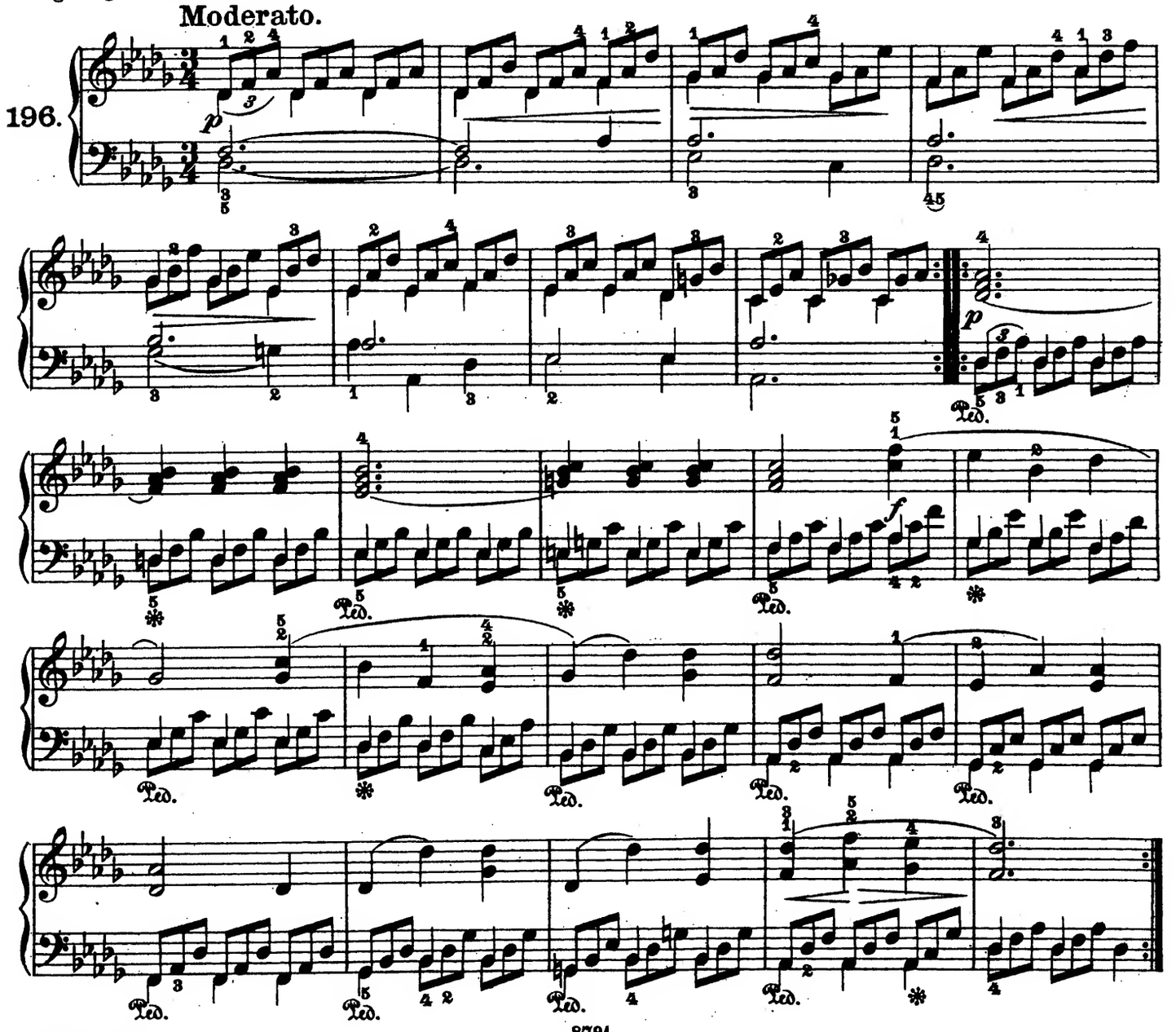
In jeder der Triolen werden die drei Finger fest liegen gelassen.

LEGATISSIMO EXERCISE.

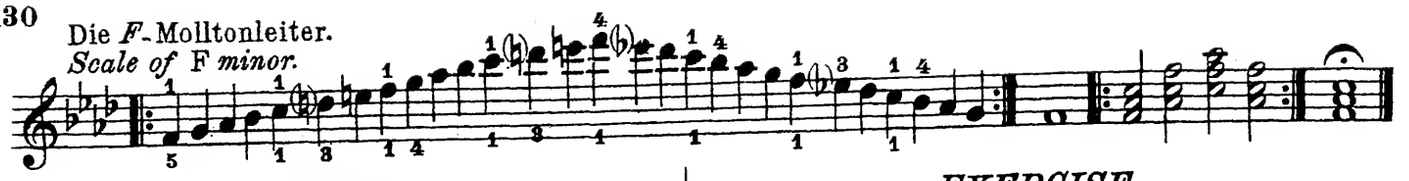
Let the fingers rest firmly on the keys in each triplet.

Moderato.

196.



Die *F*-Molltonleiter.
Scale of F *minor.*

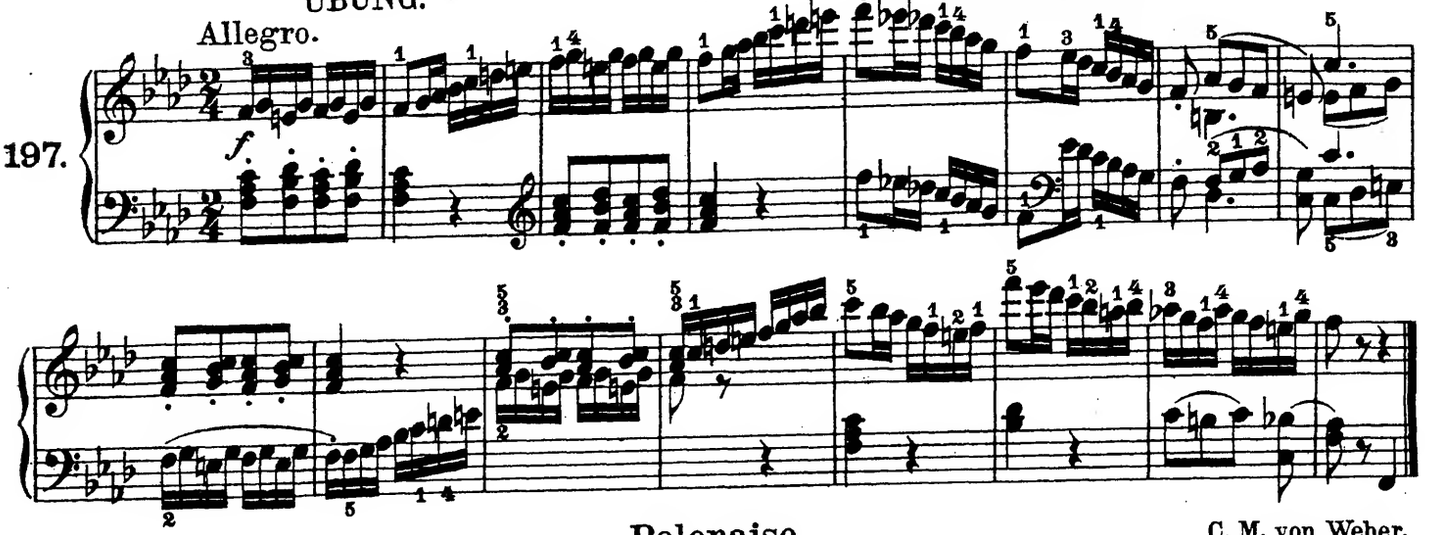


ÜBUNG.

EXERCISE.

Allegro.

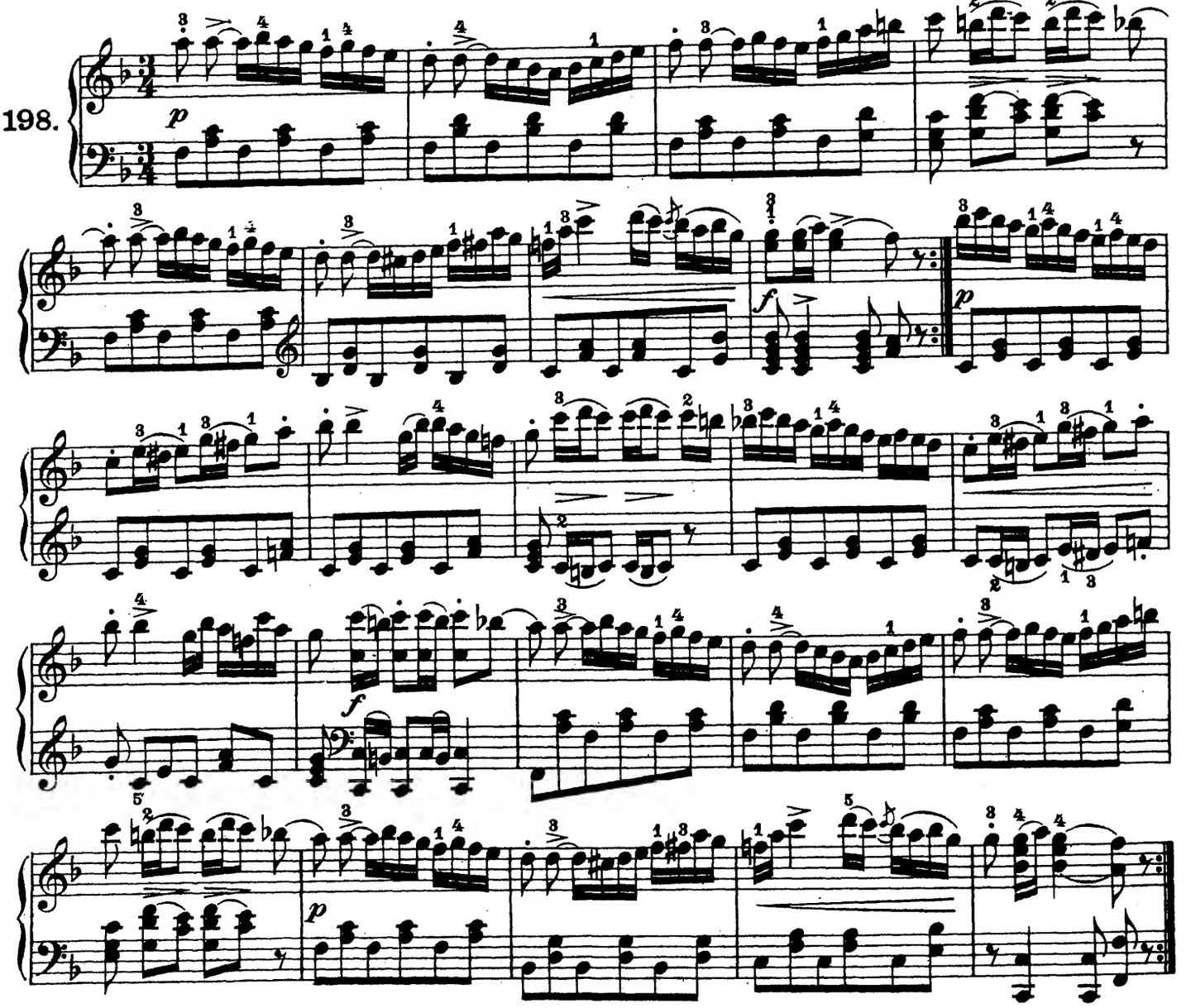
197.



Polonaise.

C. M. von Weber.

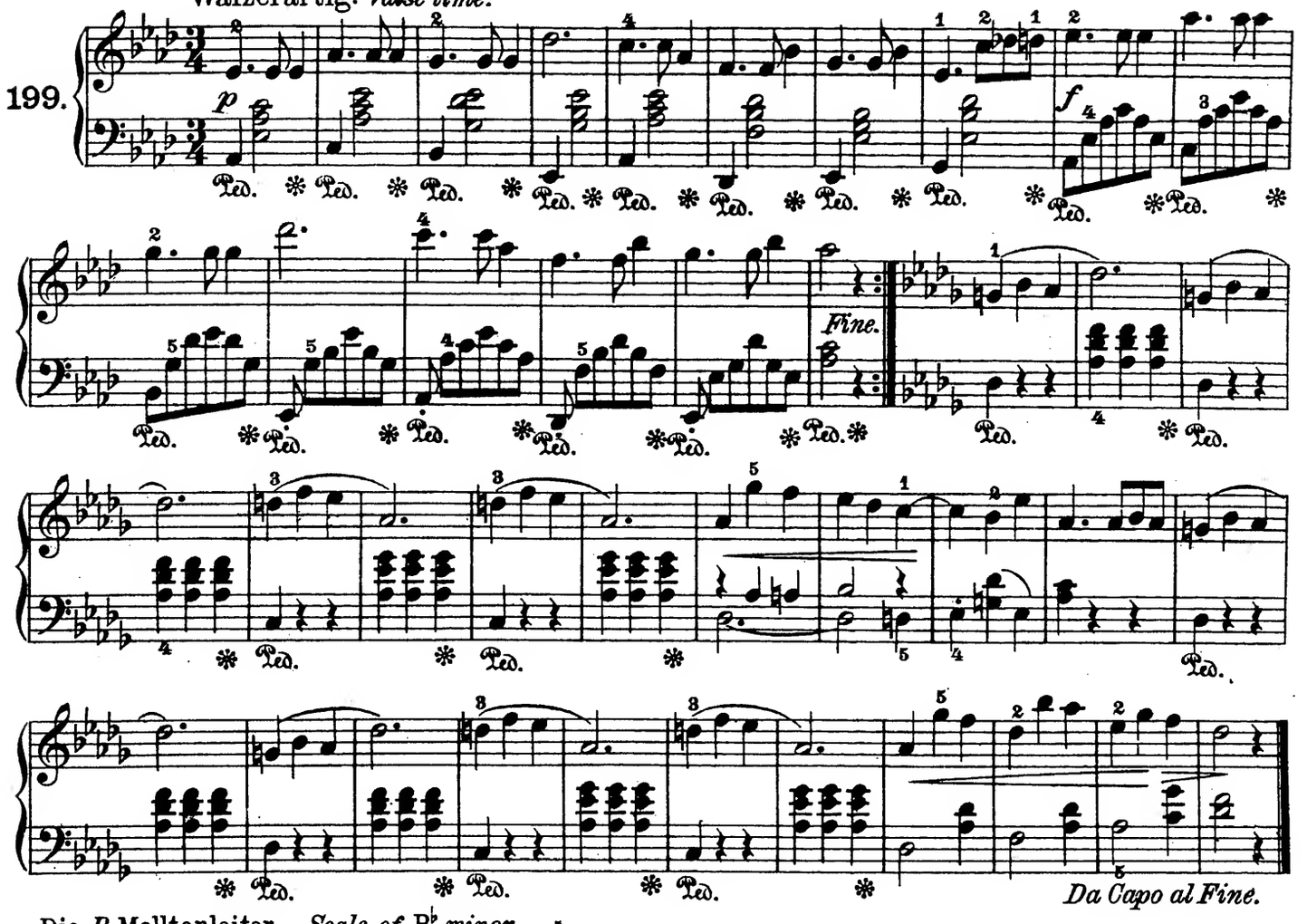
198.



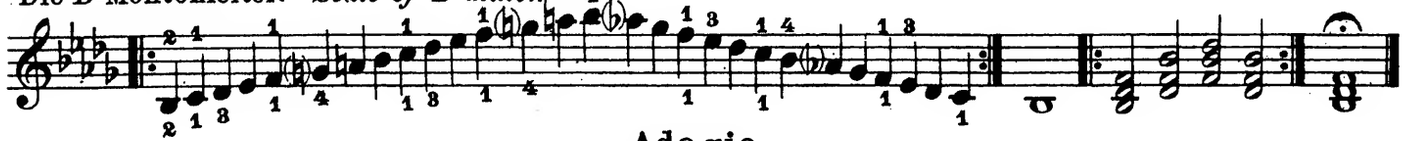
Thema von Schubert.

Walzerartig. *Valse time.*

199.

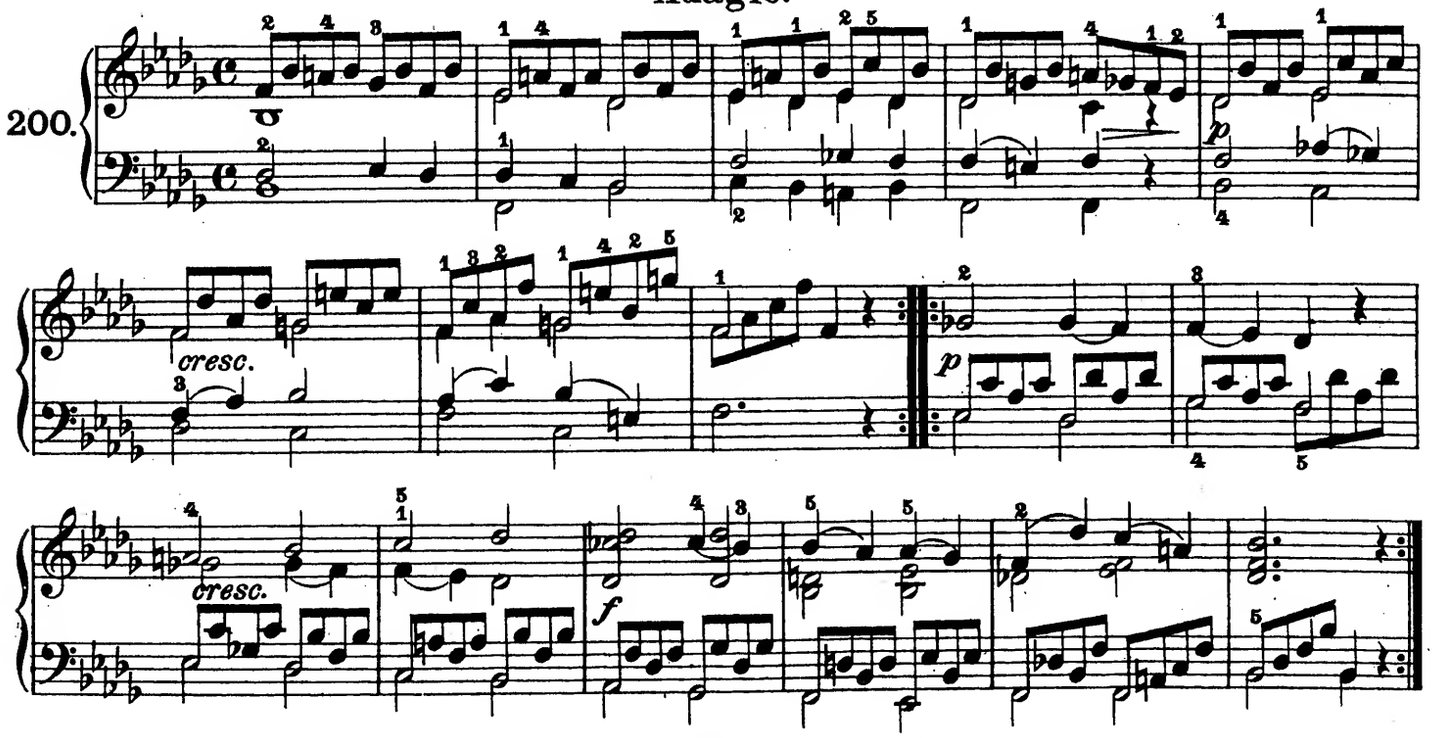


Die *B*-Molltonleiter. *Scale of* B♭ *minor.*



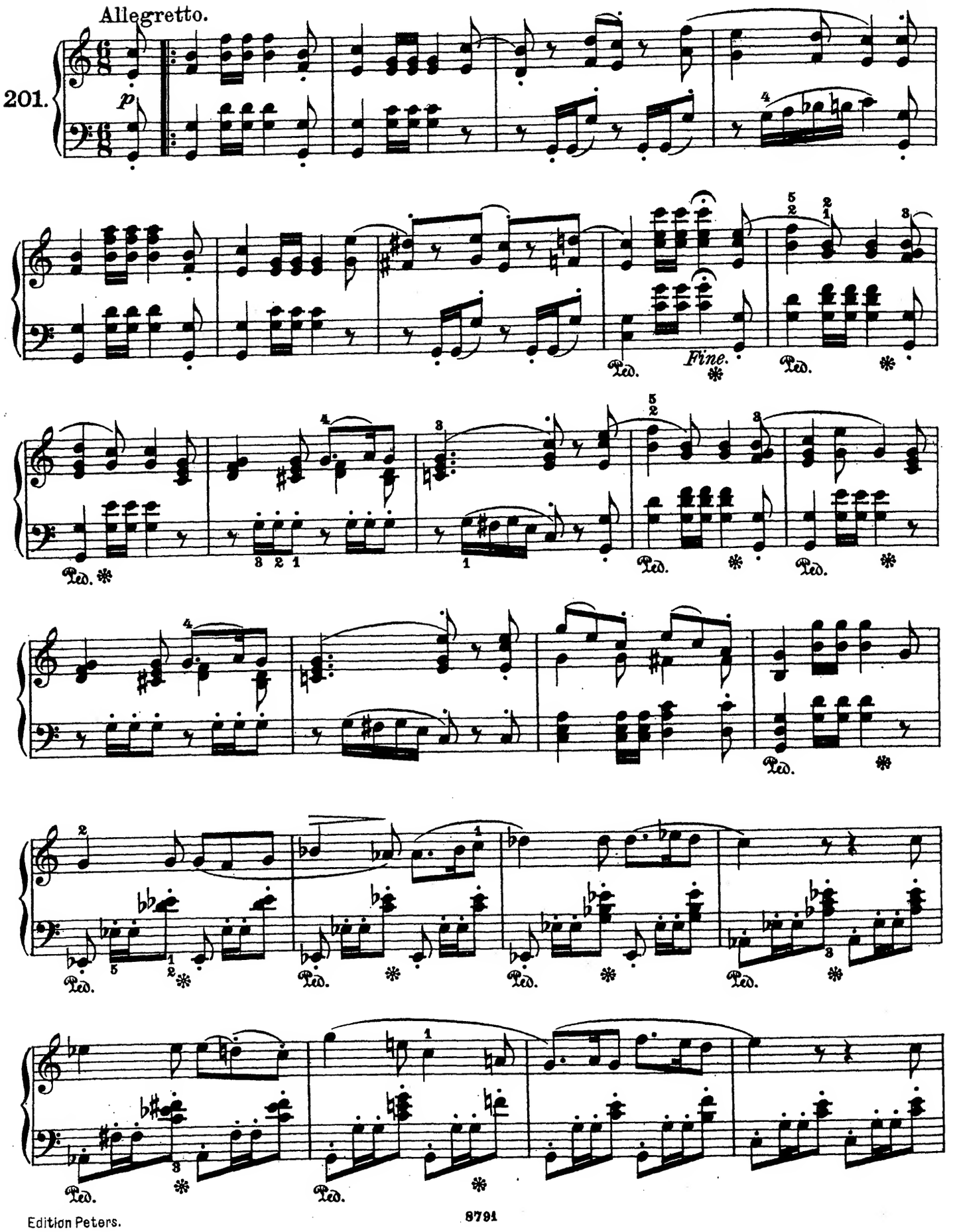
Adagio.

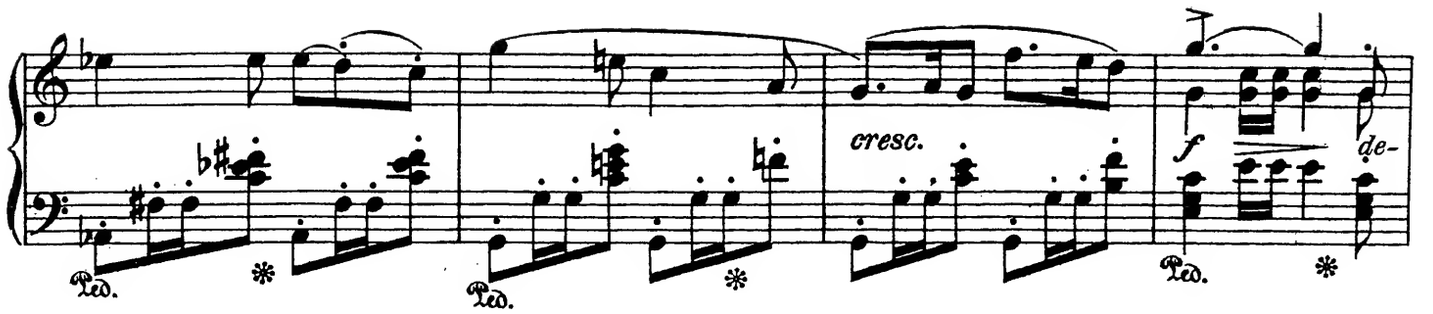
200.

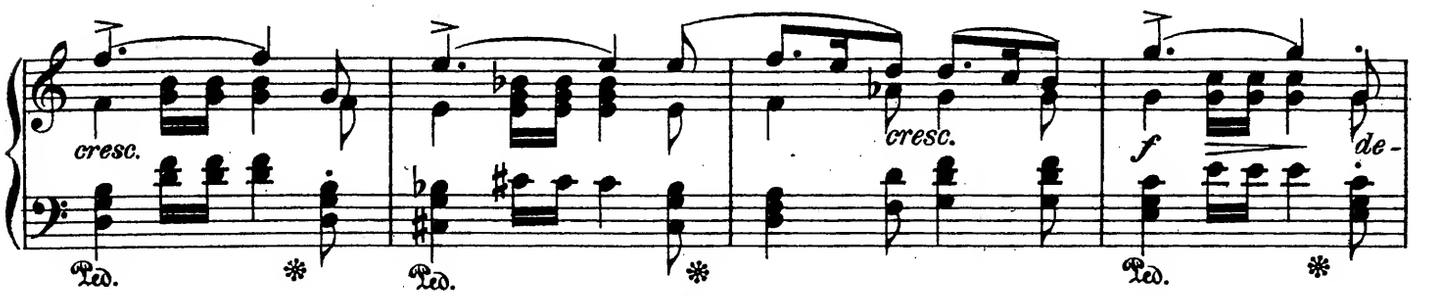


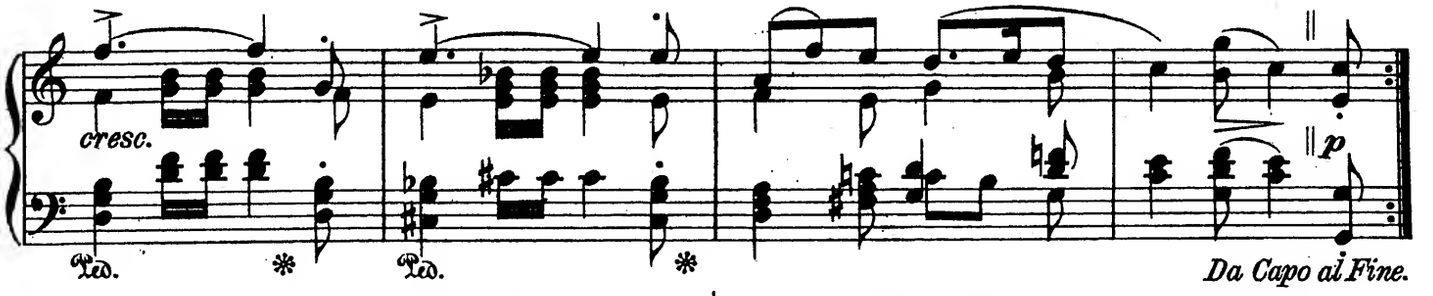
Lied. *Song.* Ständchen. „Horch, horch, die Lerch im Ätherblau."

Franz Schubert.









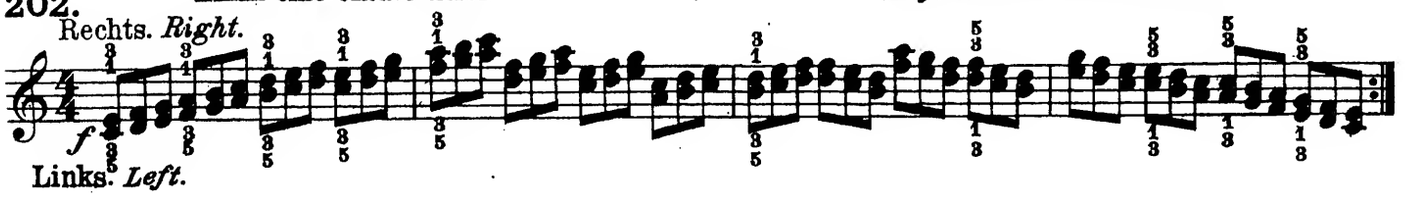
TERZEN - ÜBUNG.

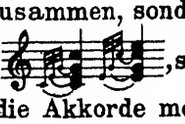
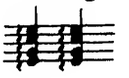
Links eine Oktave tiefer.

EXERCISE ON THIRDS.

Left hand an octave lower.

202.

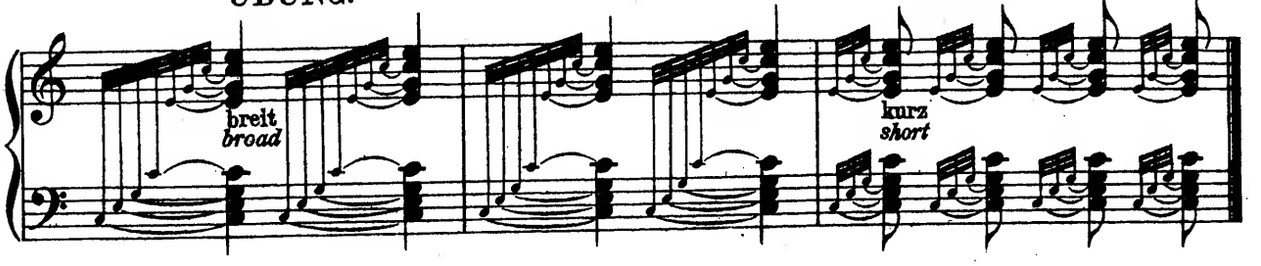


Wenn die einzelnen Töne eines Akkordes nicht zusammen, sondern rasch nacheinander angeschlagen, dabei aber festgehalten werden sollen, wie z. B. diese:  , so nennt man das *arpeggiert* oder harfenartig, wohl auch **gebrochen**, spielen. Je nachdem die Akkorde mehr oder weniger **breit** klingen sollen, werden sie entweder mit einer Hand nach der andern (erst links, dann rechts), oder mit beiden Händen zu gleicher Zeit gespielt. Das *Arpeggio* wurde früher durch einen Bogen bezeichnet: , jetzt wird dasselbe allgemein durch eine Schlangenlinie angedeutet: 

ÜBUNG.

EXERCISE.

203.

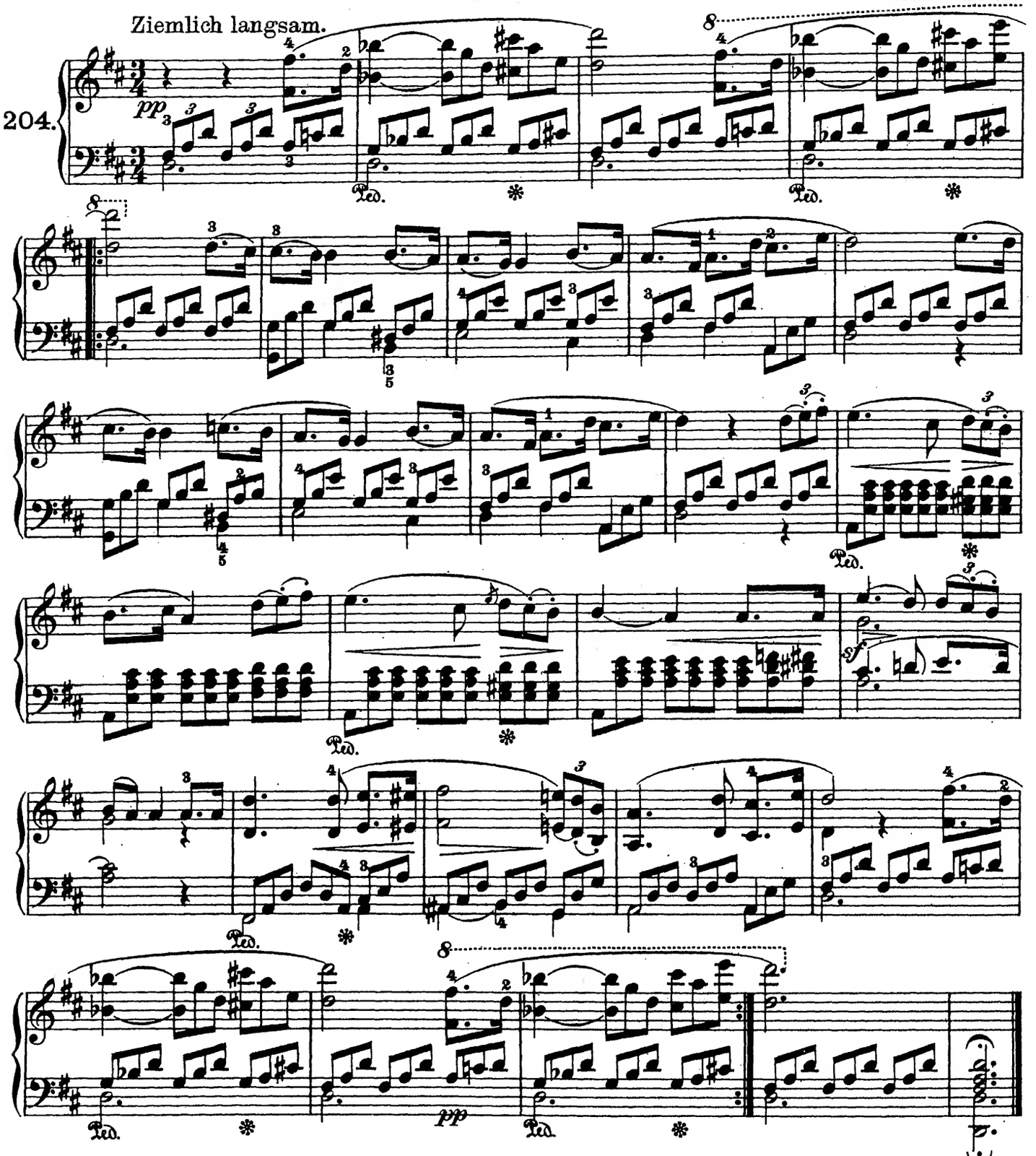


Lied. *Song.* Lob der Tränen.

Franz Schubert.

Ziemlich langsam.

204.

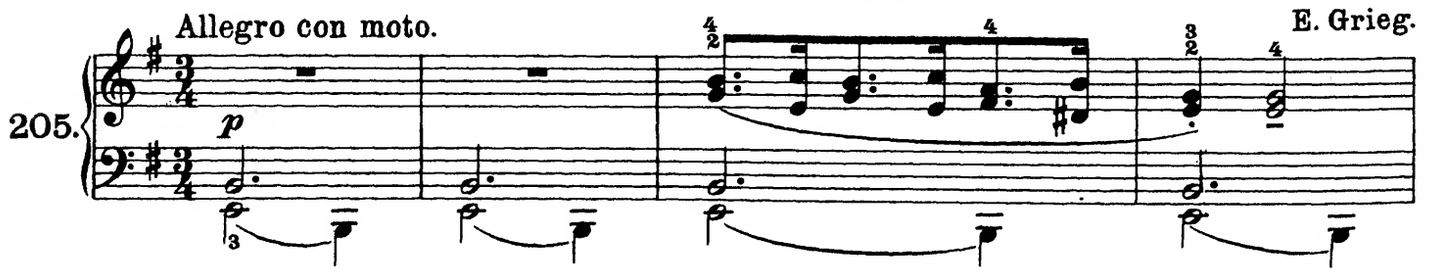


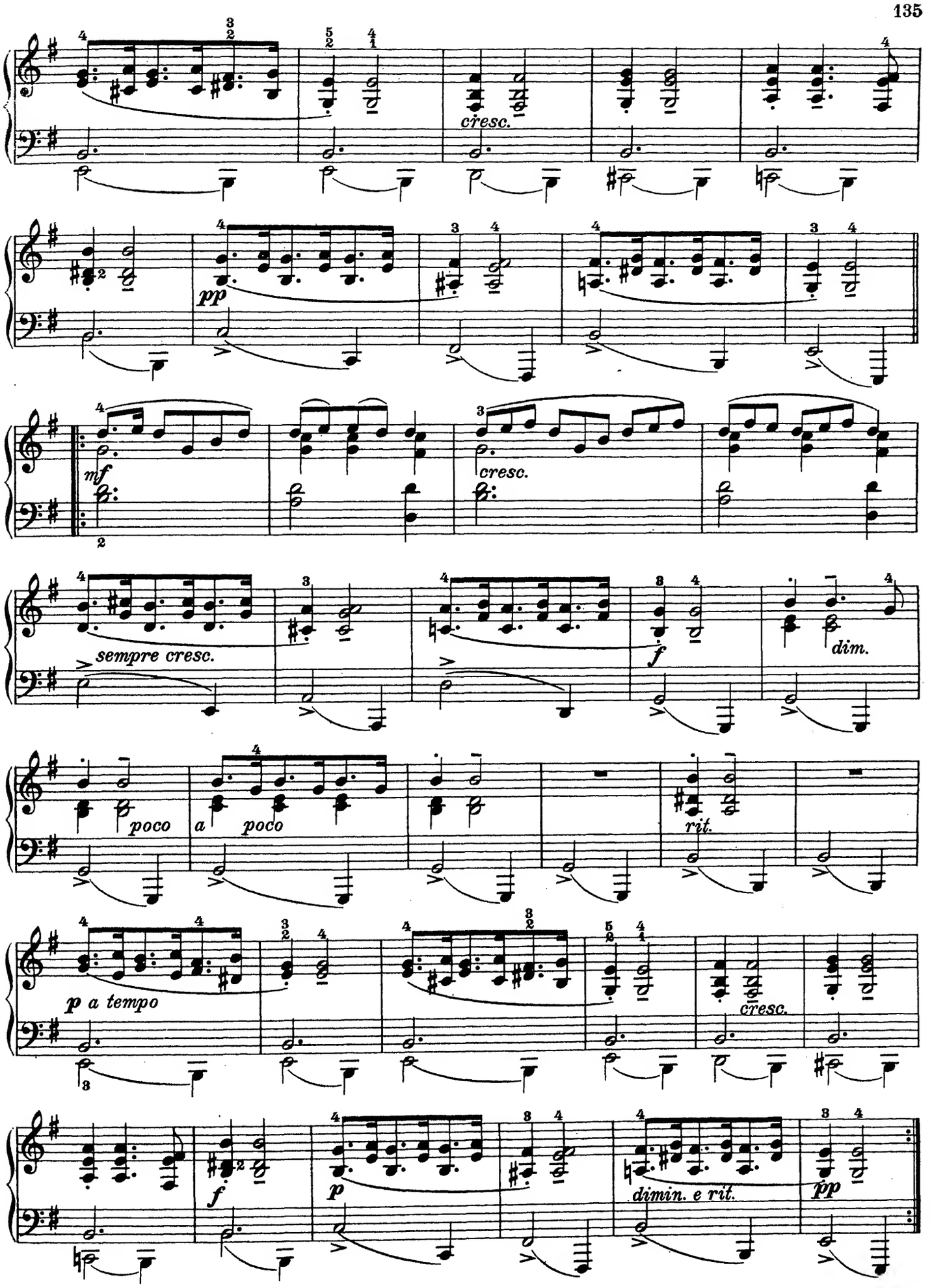
Volksweise. *Folk-song.*

Allegro con moto.

E. Grieg.

205.

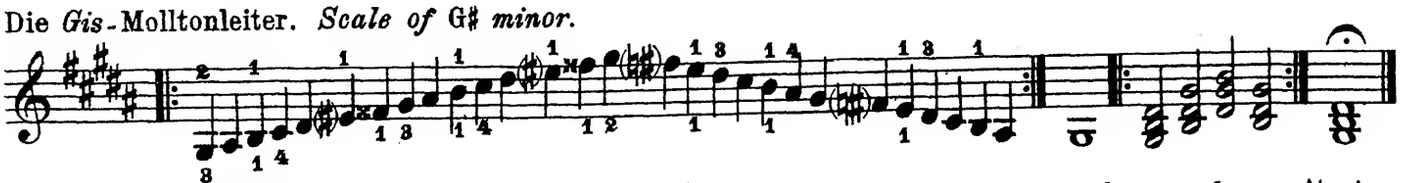



cresc.
pp
mf
cresc.
sempre cresc.
f
dim.
poco
a poco
rit.
p a tempo
cresc.
f
p
dimin. e rit.
pp

Ein × vor einer Note erhöhet dieselbe um zwei halbe Töne und heißt daher Doppelkreuz; der Name erhält zweimal die Silbe *is*, z. B. *Fis-is*, oder man sagt *Doppelfis*. Beides ist auf dem Klavier gleichbedeutend mit *G*.

A × before a note raises it two half-tones, and is called a double-sharp; for instance F *preceded by* × *is called* F *double-sharp.*

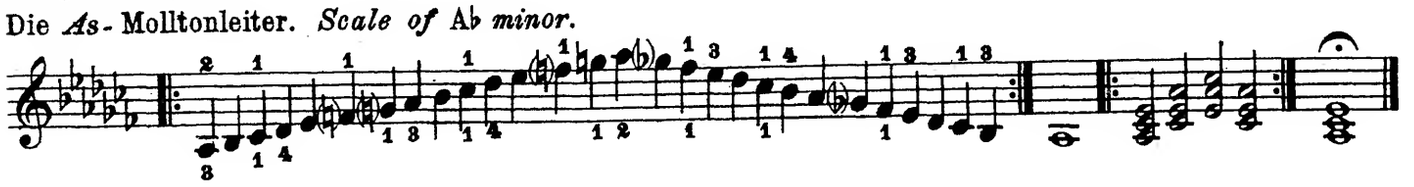
Die *Gis*-Molltonleiter. *Scale of* G♯ *minor.*



Die Tonleiter *Gis*-moll ist den Tasten nach gleich der *As*-Molltonleiter mit der Vorzeichnung *b es as des ges ces fes.*

The scale of F♯ *minor has the same keys as* A♭ *minor with the signatur* b♭, e♭, a♭, d♭, g♭, c♭, f♭.

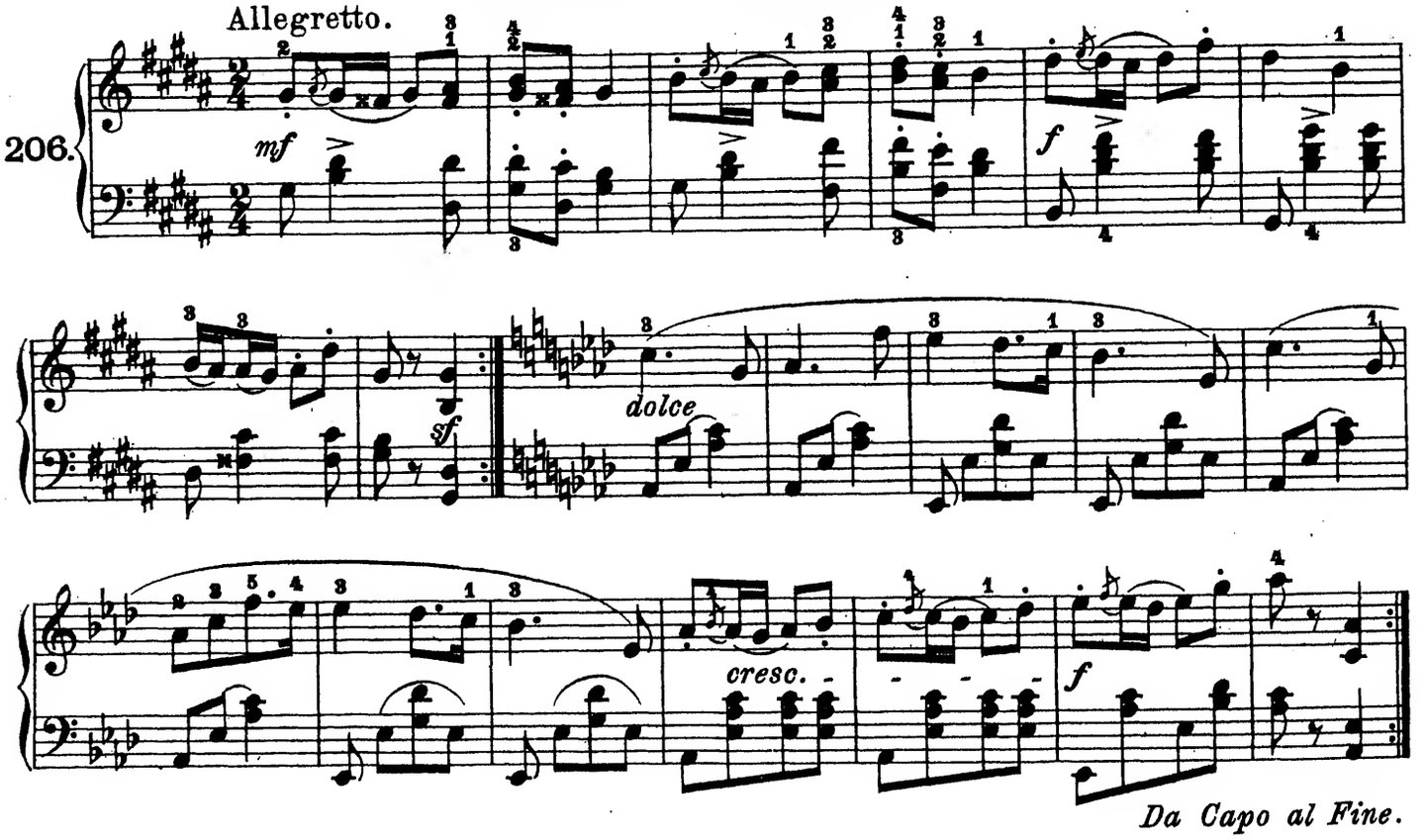
Die *As*-Molltonleiter. *Scale of* A♭ *minor.*



Ungarisch. *Hungarian.*

Allegretto.

206.



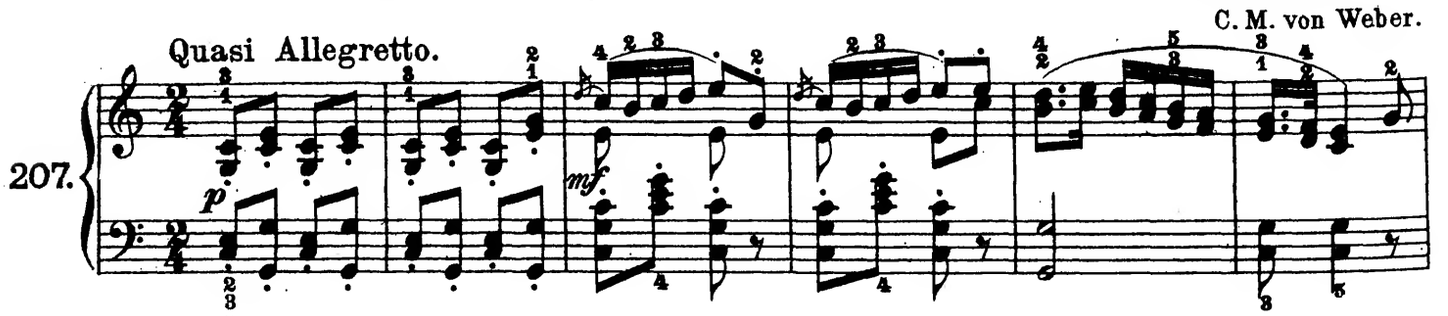
Da Capo al Fine.

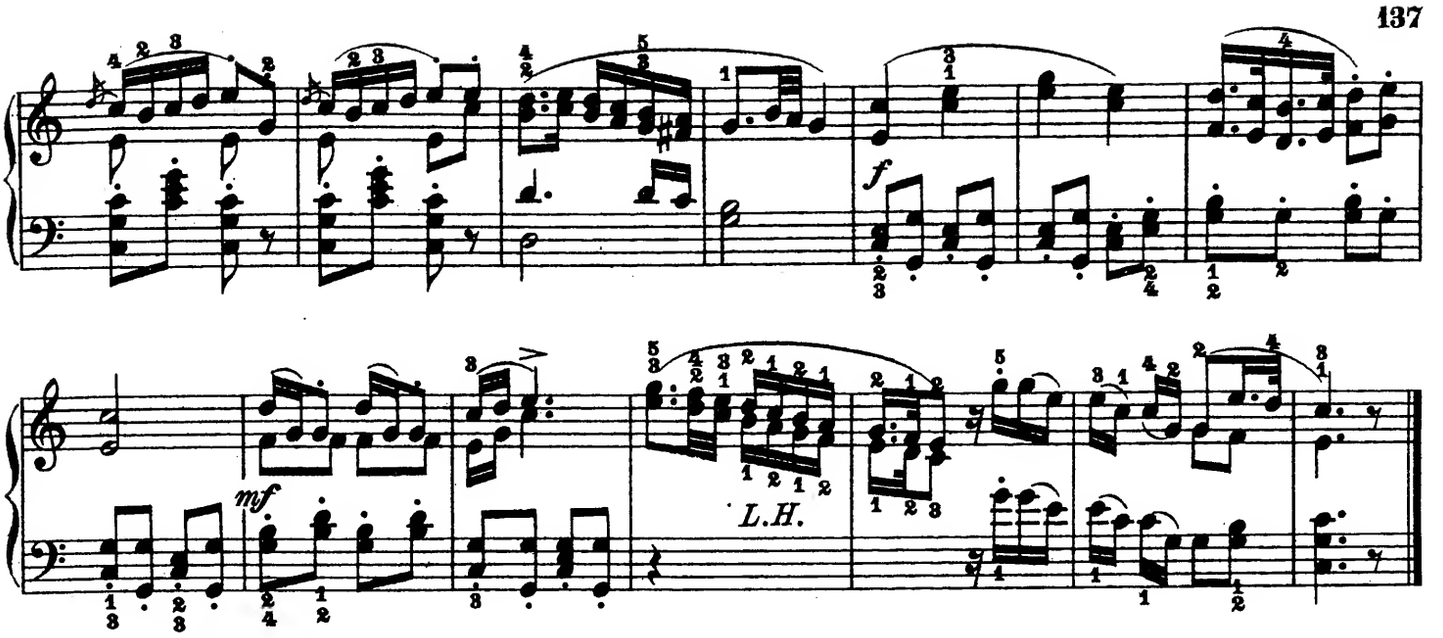
Chor aus dem Freischütz. *Air from Freischütz.* Wir winden dir den Jungfernkranz.

C. M. von Weber.

Quasi Allegretto.

207.





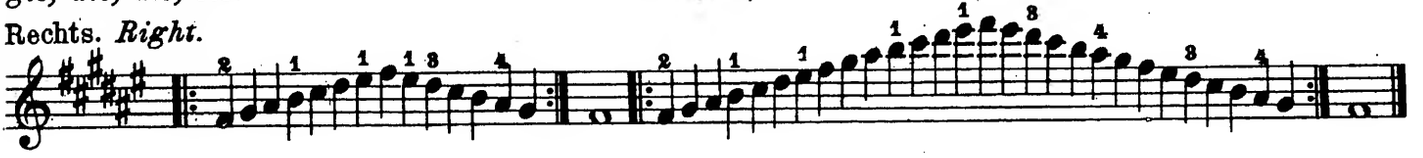
Jetzt kann der Schüler von allen früheren Stücken zu vier Händen auch die Secondo-Partie spielen, von allen nachfolgenden aber übernehme er jede der beiden Partieen abwechselnd.

The pupil must now play the "Secondo" of all the fourhanded pieces given hitherto. Of those which follow, he will play both parts, alternately.

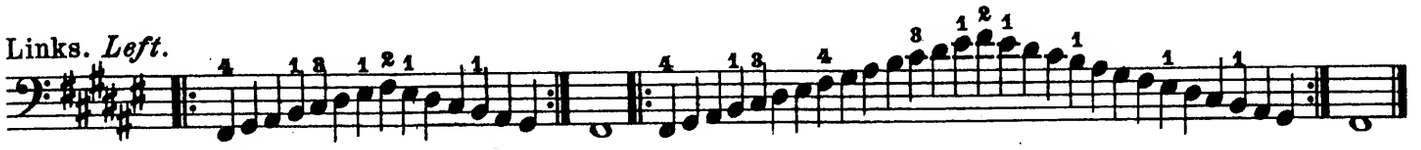
Fis-Durtonleiter mit der Vorzeichnung *fis, cis, gis, dis, ais, eis.*

F♯ *major scale with key-signature* f♯, c♯, g♯, d♯, a♯, e♯

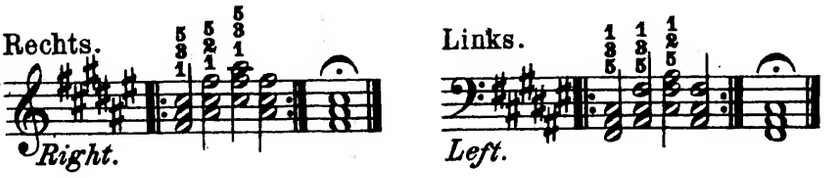
Rechts. *Right.*



Links. *Left.*



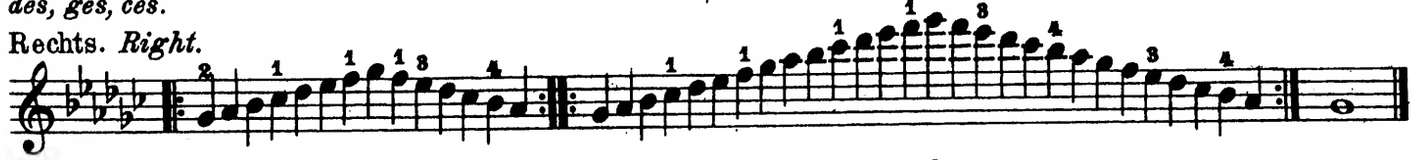
Der *Fis*-Durdreiklang in seinen drei Lagen:
The F♯ *major triad in its three positions:*



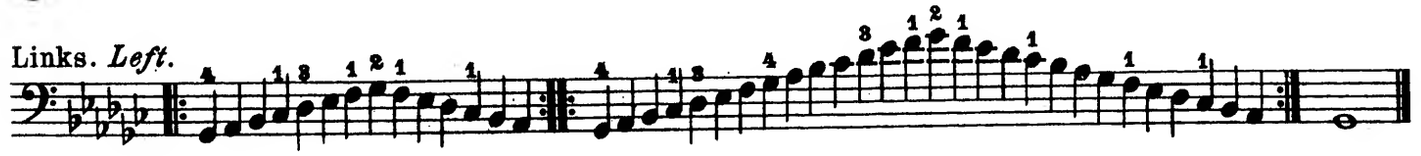
Die Tonleiter *Fis*-dur ist den Tasten nach gleich der *Ges*-Durtonleiter mit der Vorzeichnung *b, es, as, des, ges, ces.*

The scale of F♯ *major has the same keys as* G♭ *major, with the signature* b♭, e♭, a♭, d♭, g♭, c♭.

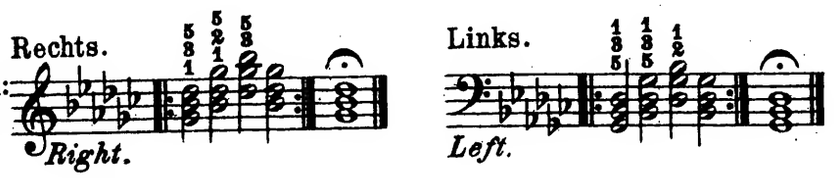
Rechts. *Right.*

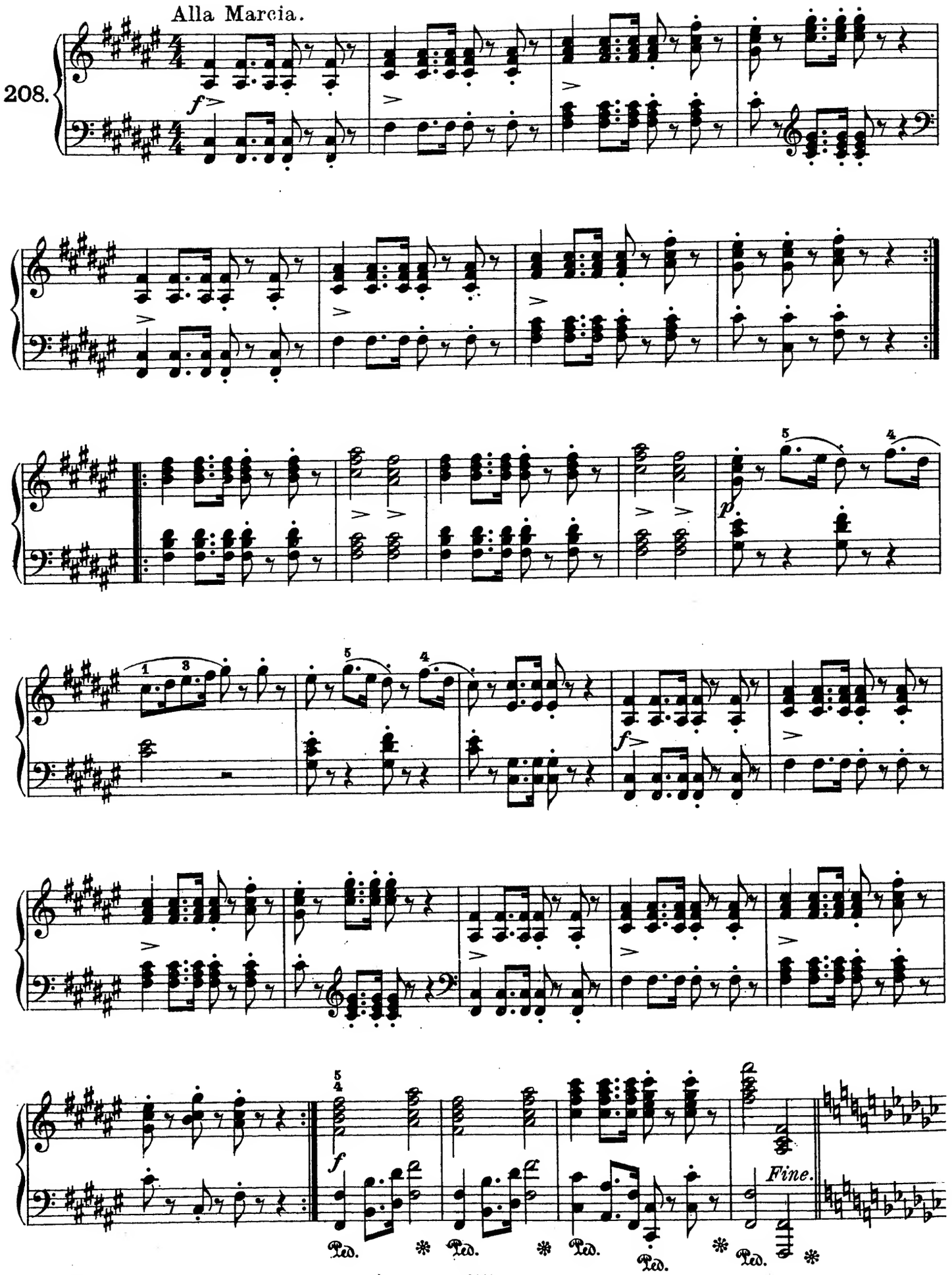


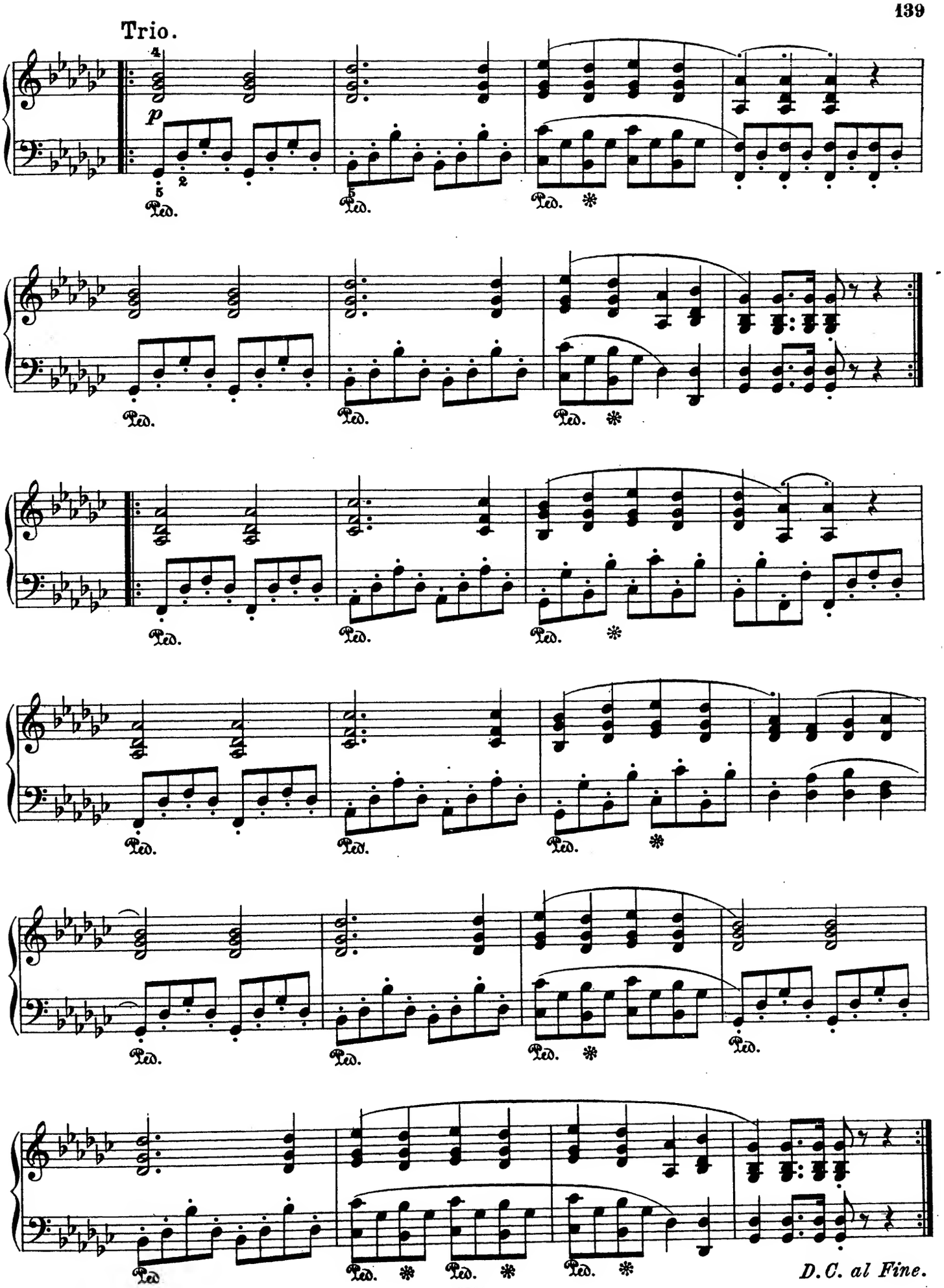
Links. *Left.*



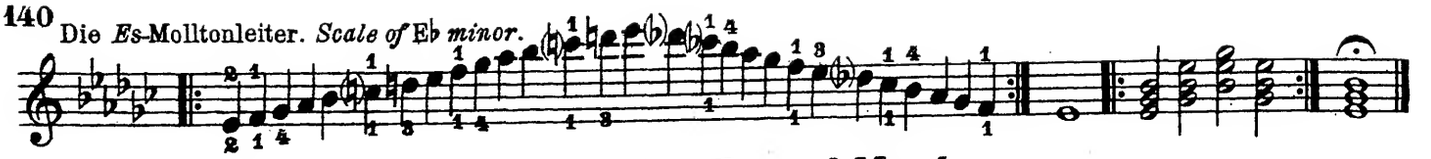
Der *Ges*-Durdreiklang in seinen drei Lagen:
The G♭ *major triad in its three positions:*




Alla Marcia.
208.
f
p
Fine.
Ped.


Trio.
p
Ped.
D.C. al Fine.

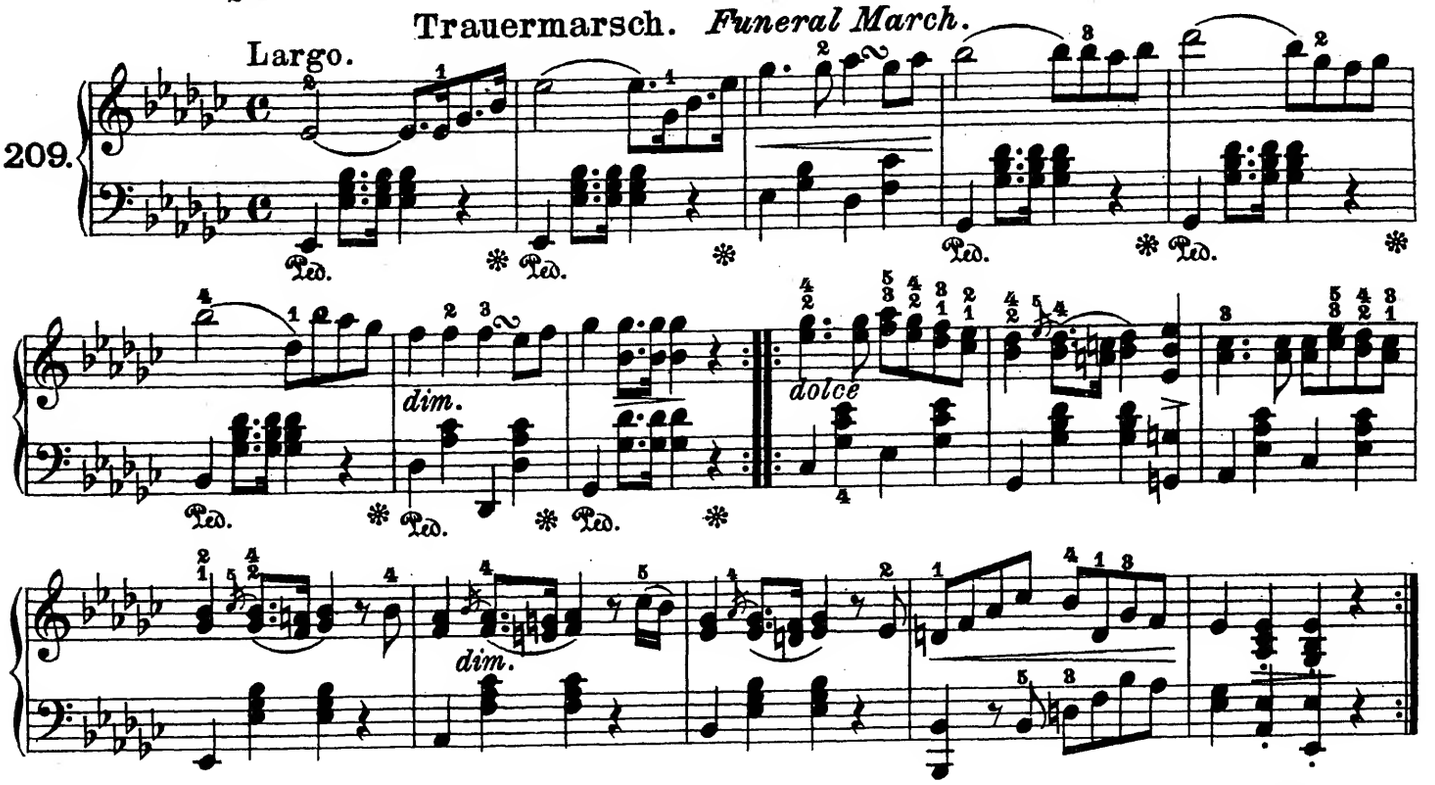
Die *Es*-Molltonleiter. *Scale of* Eb *minor.*



Trauermarsch. *Funeral March.*

Largo.

209.

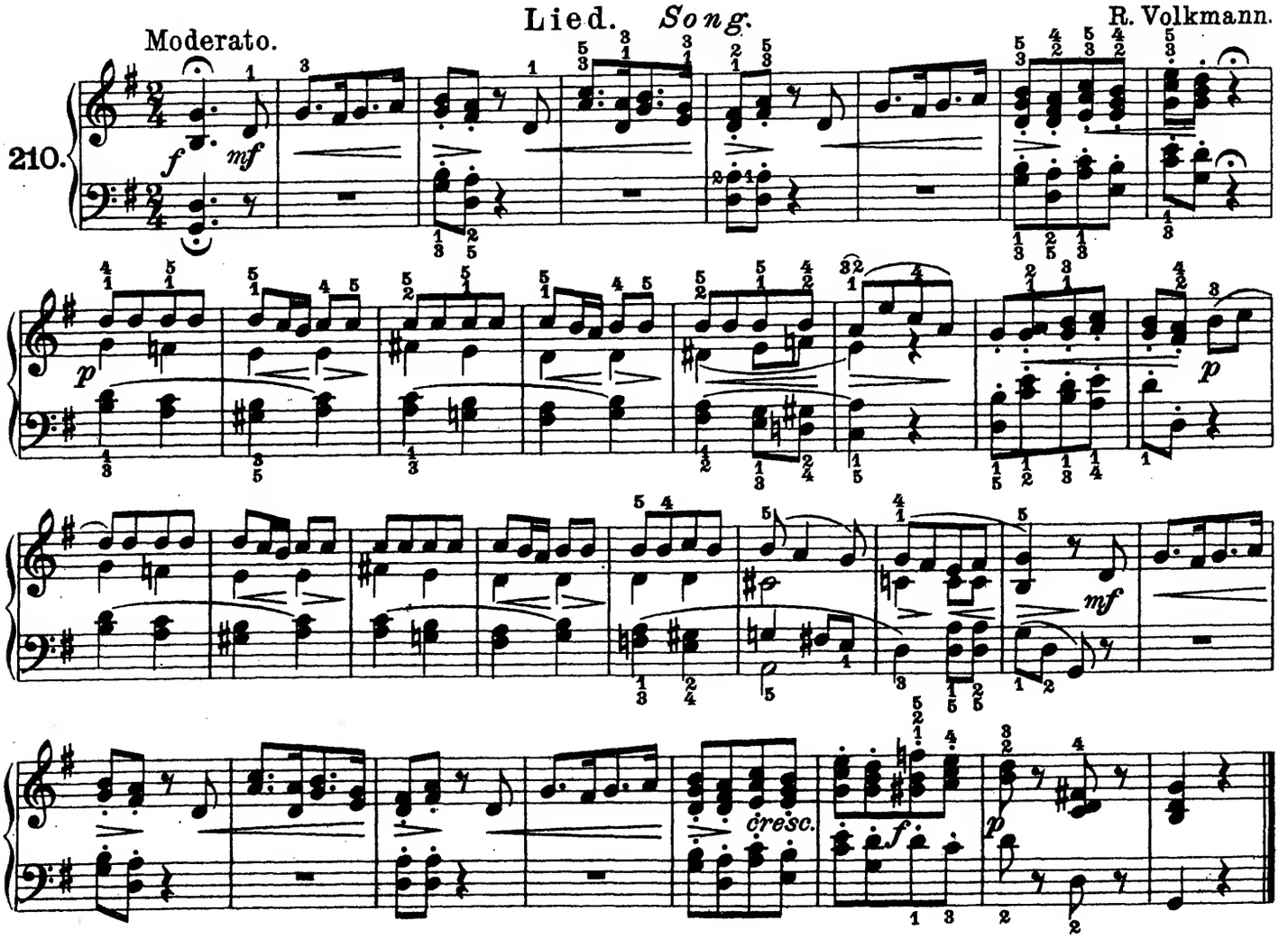


Lied. *Song.*

R. Volkmann.

Moderato.

210.

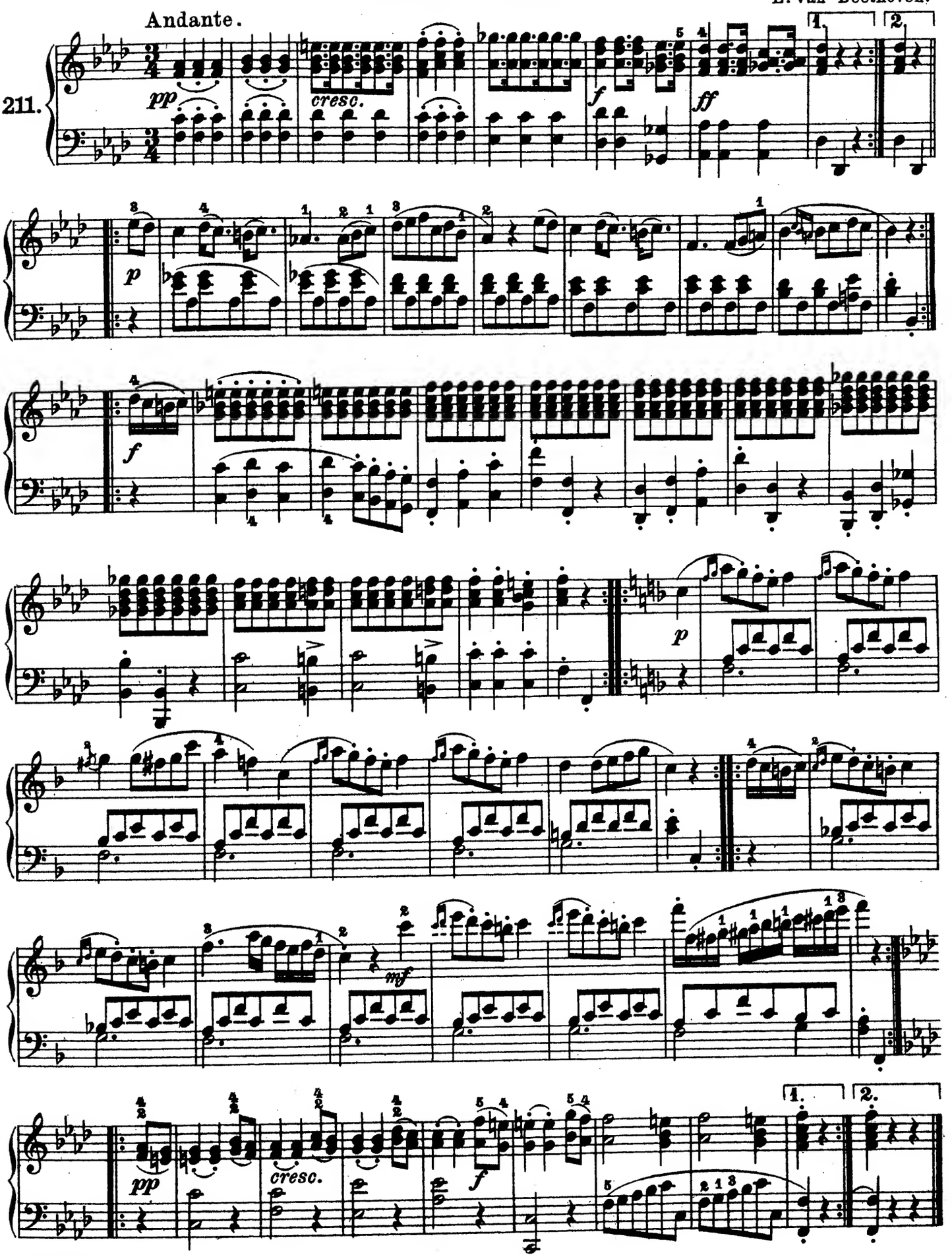


Walzer. *Waltz.*

L. van Beethoven.

Andante.

211.



Walzer: Webers letzter Gedanke. *Waltz: Weber's last Idea.*

C. G. Reissiger.

Andante.

212.

mf dolce

p

p dolce

Fine.

Ped. * Ped. *

Ped. *

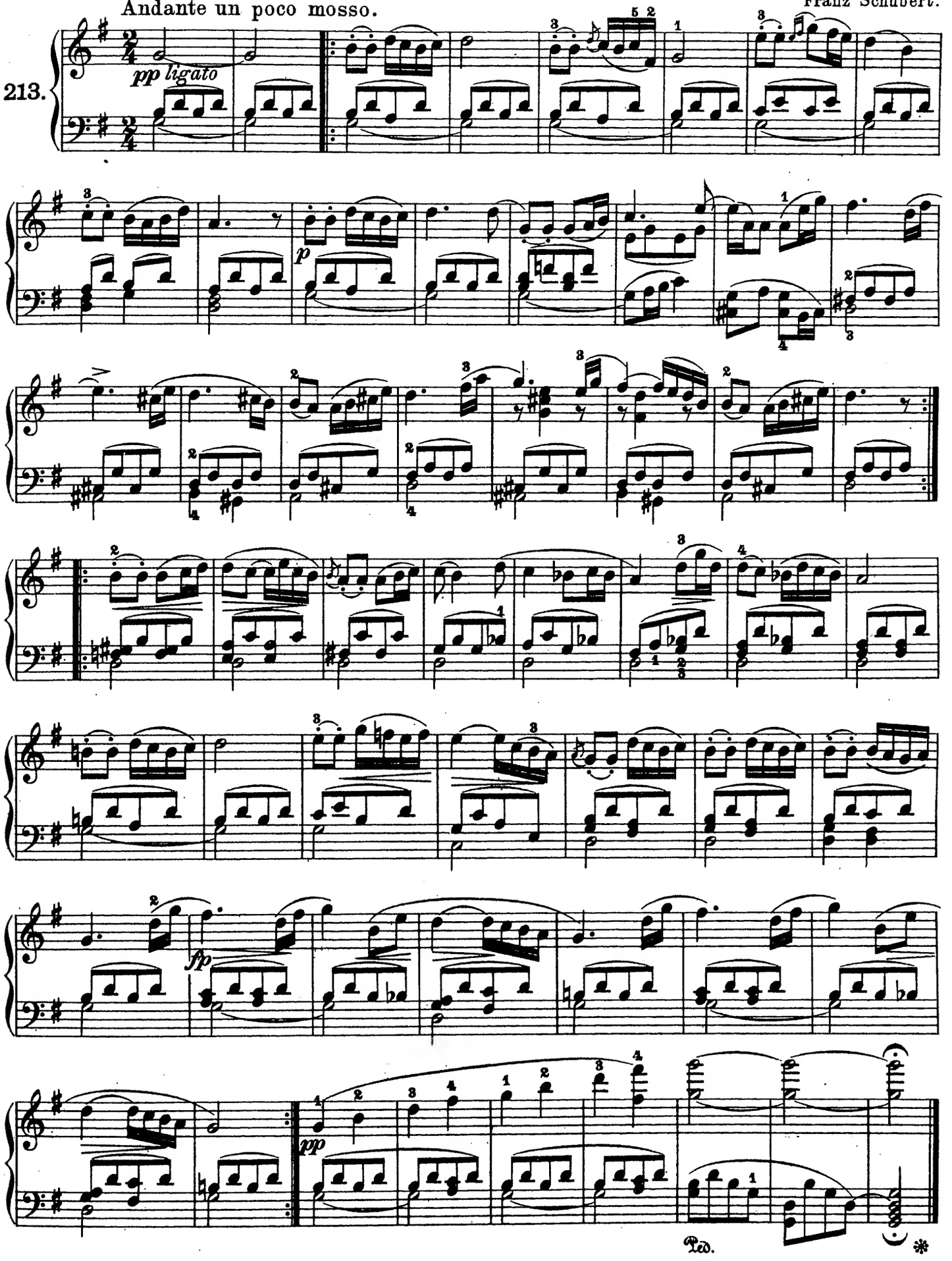
Da Capo al Fine.

Andante.

Andante un poco mosso.

Franz Schubert.

213.

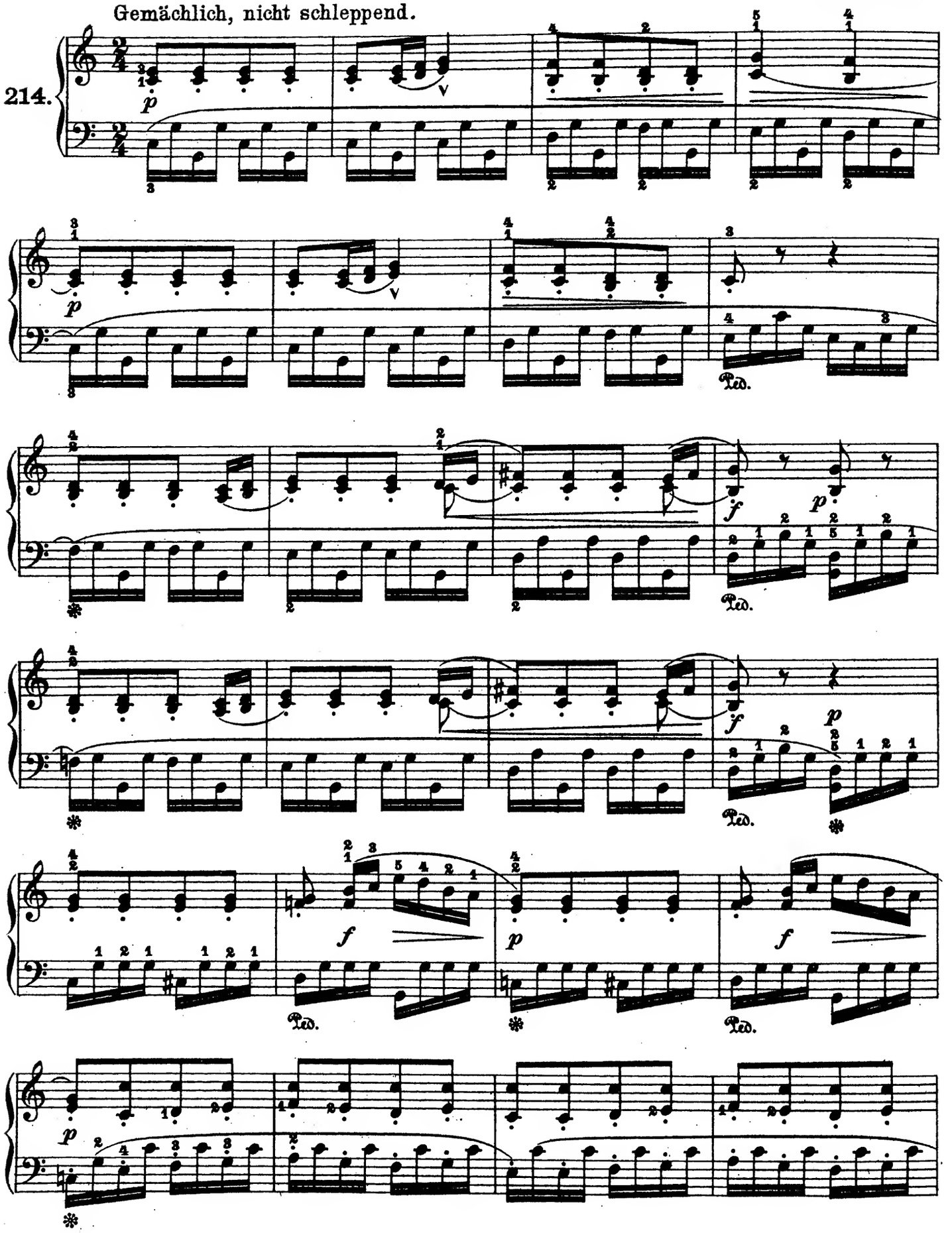


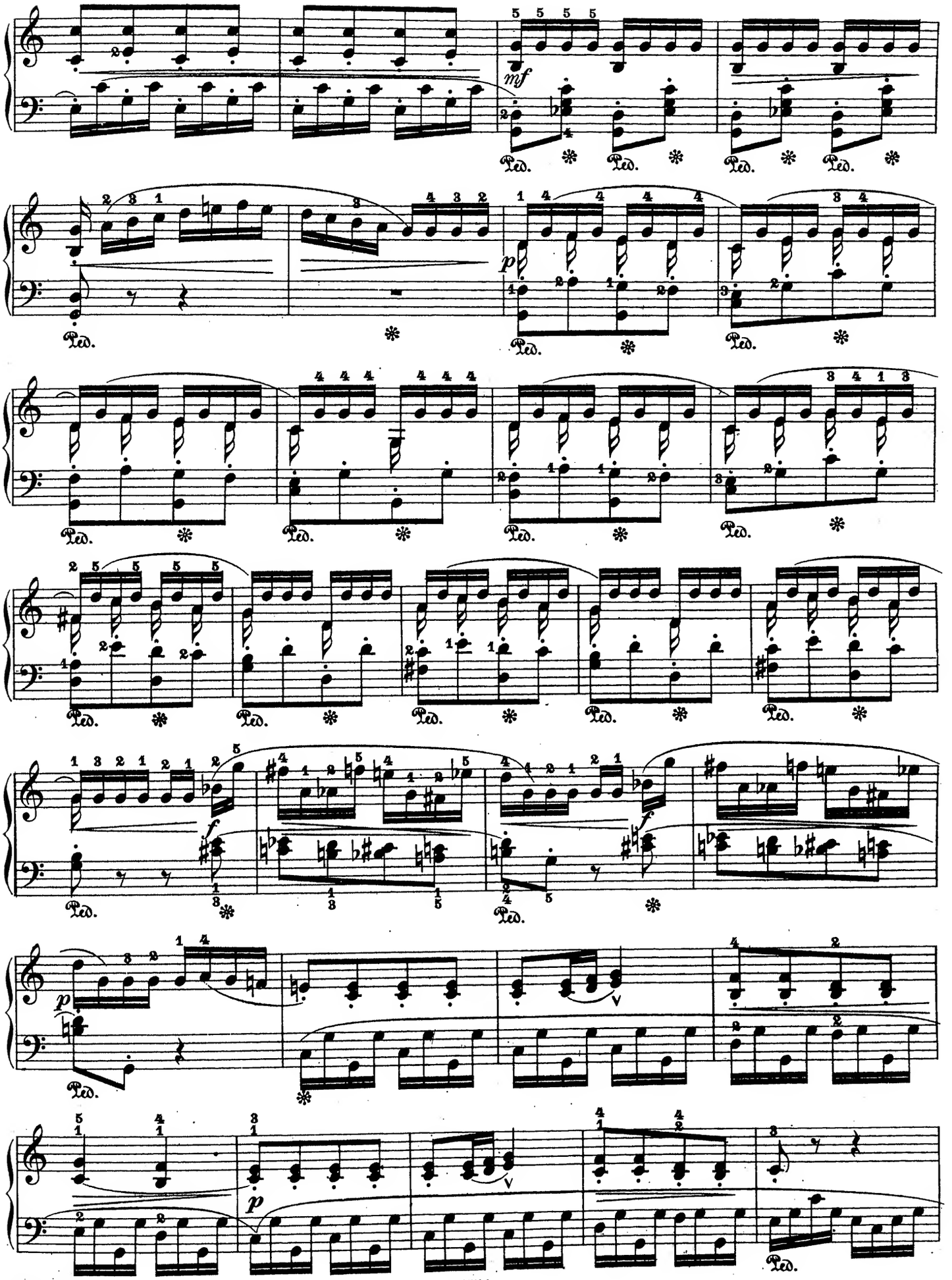
Die Mühle. *The Mill.*

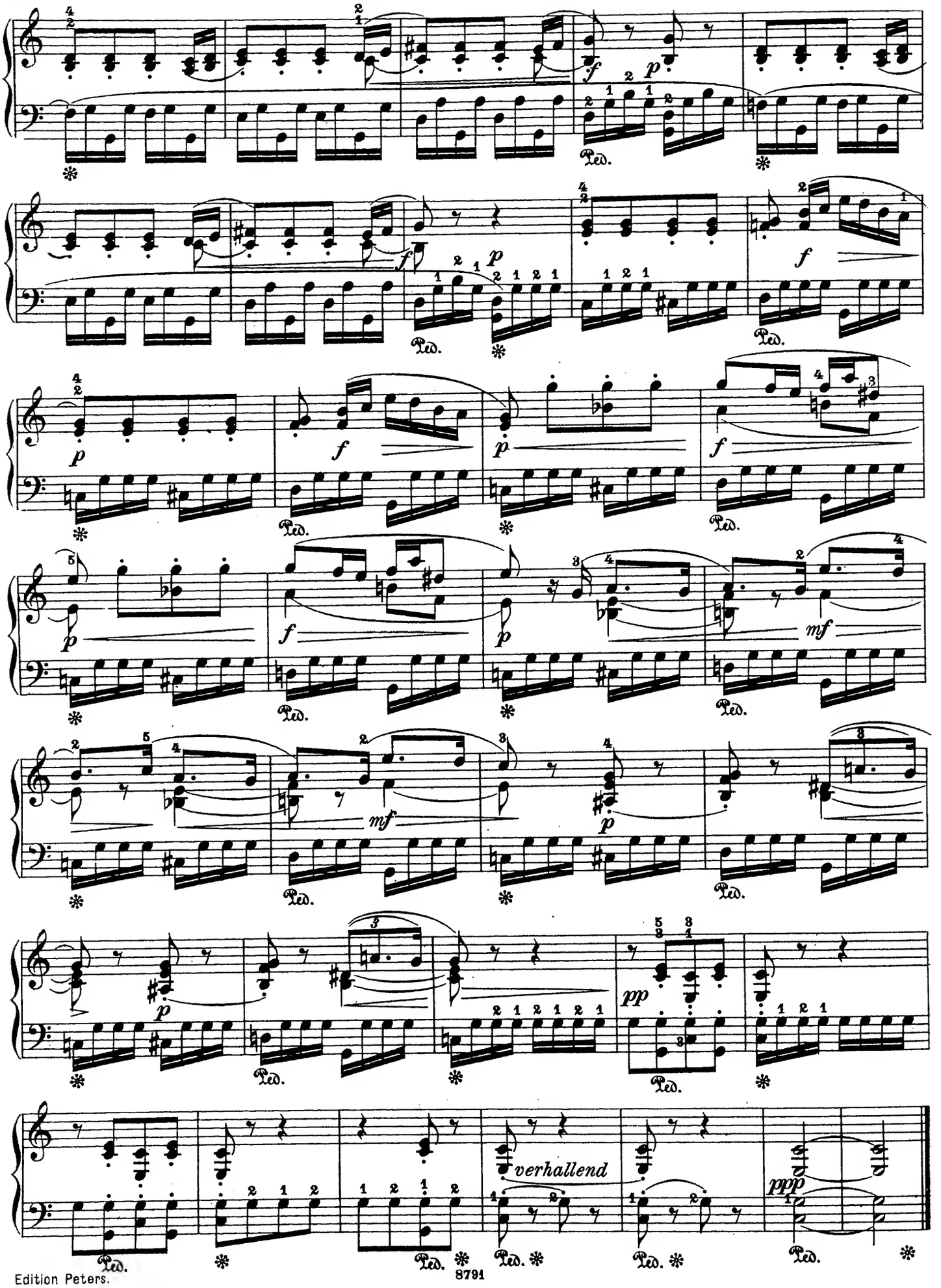
Adolf Jensen.

Gemächlich, nicht schleppend.

214.




mf
p
f
p
V
V
p
Ped.

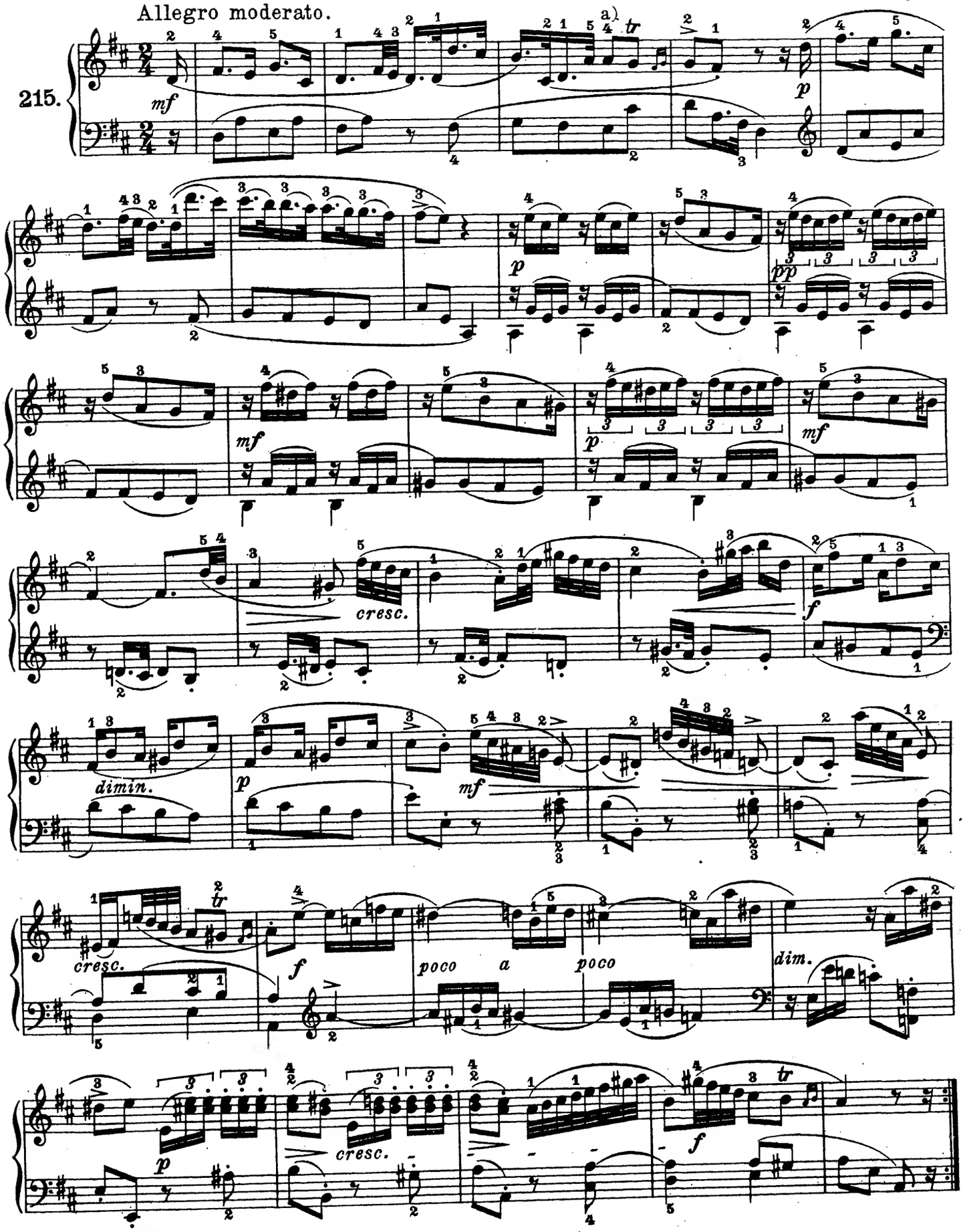

verhallend

Sonatensatz.

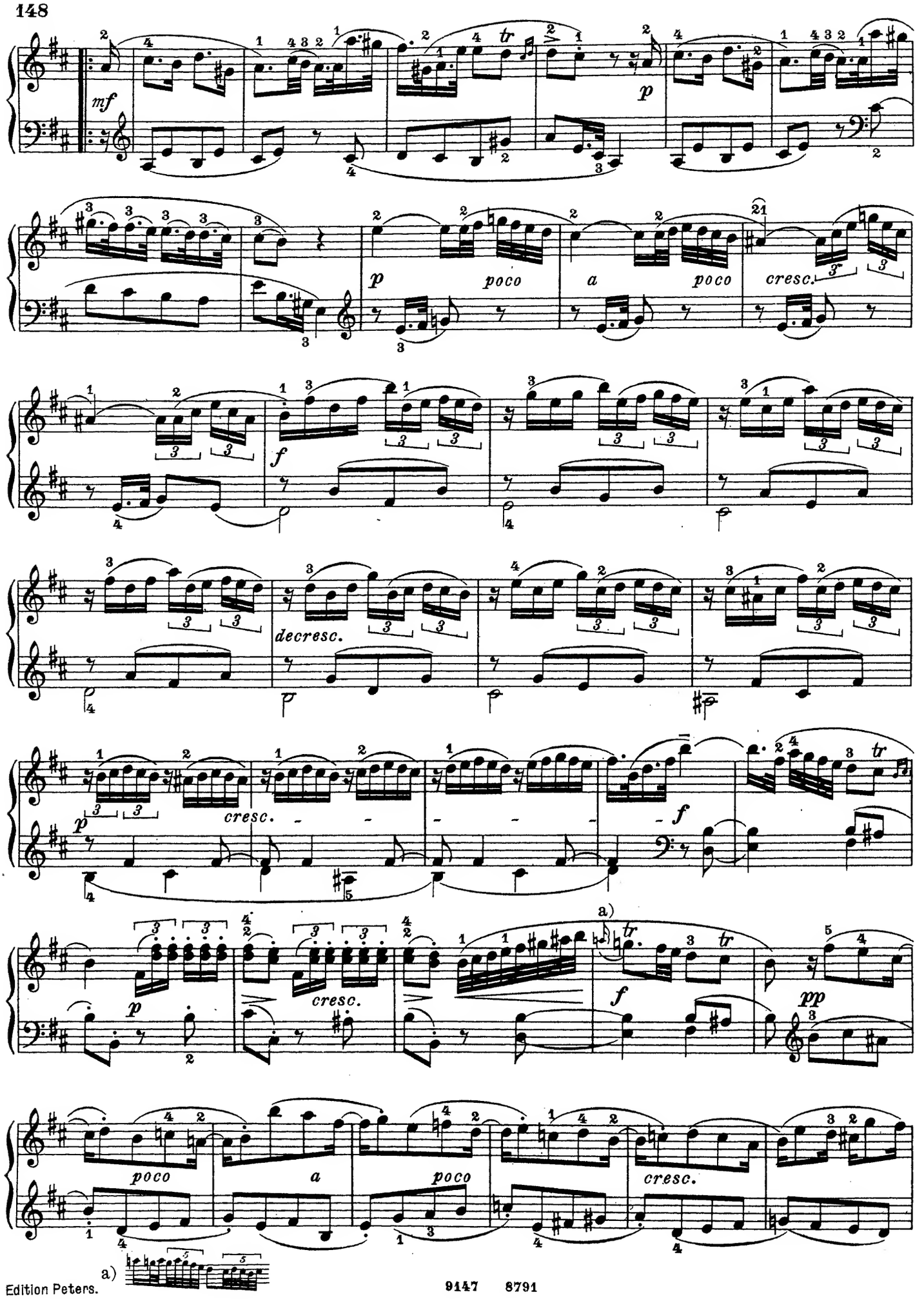
J. Haydn.

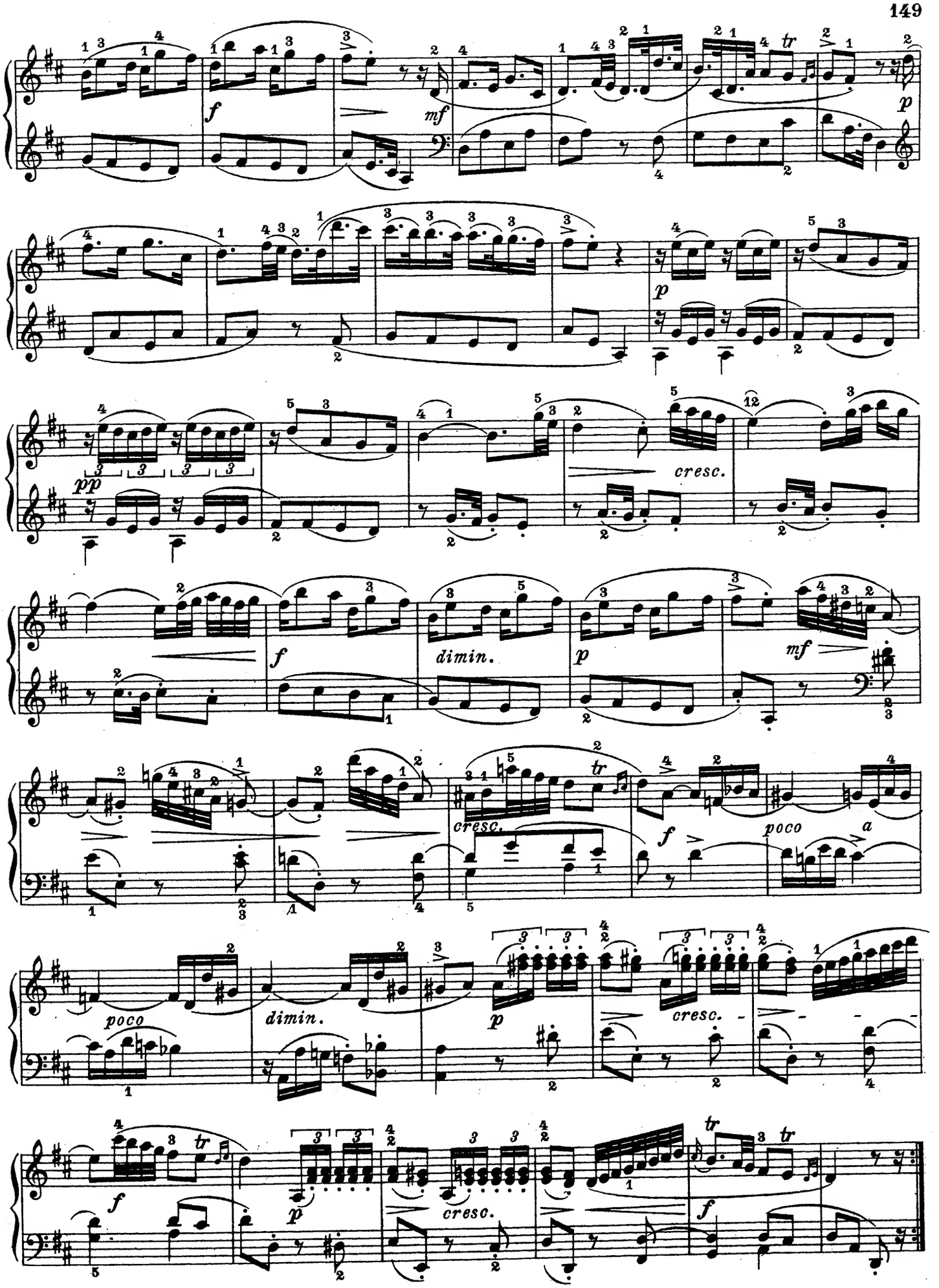
Allegro moderato.

215.



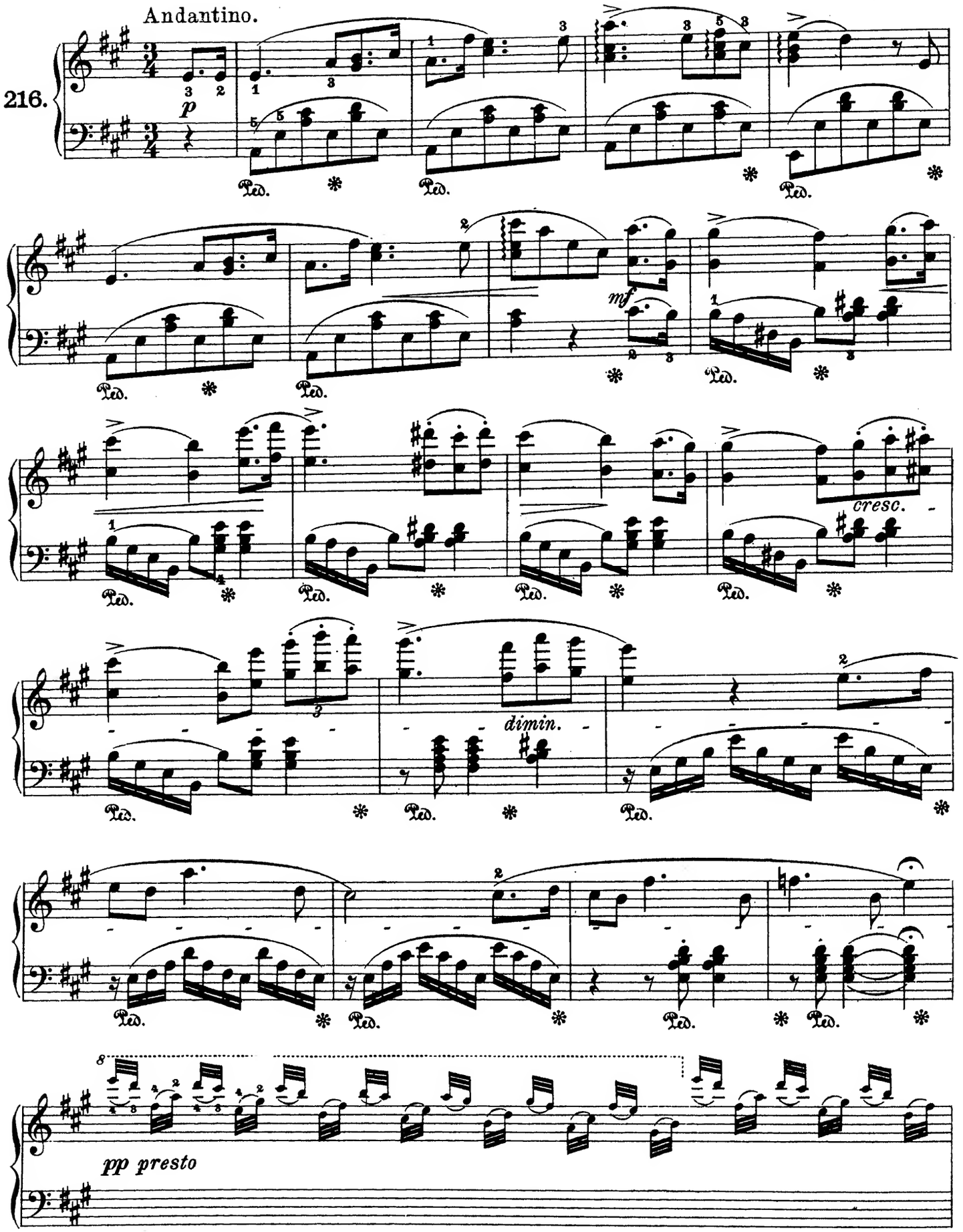
a)

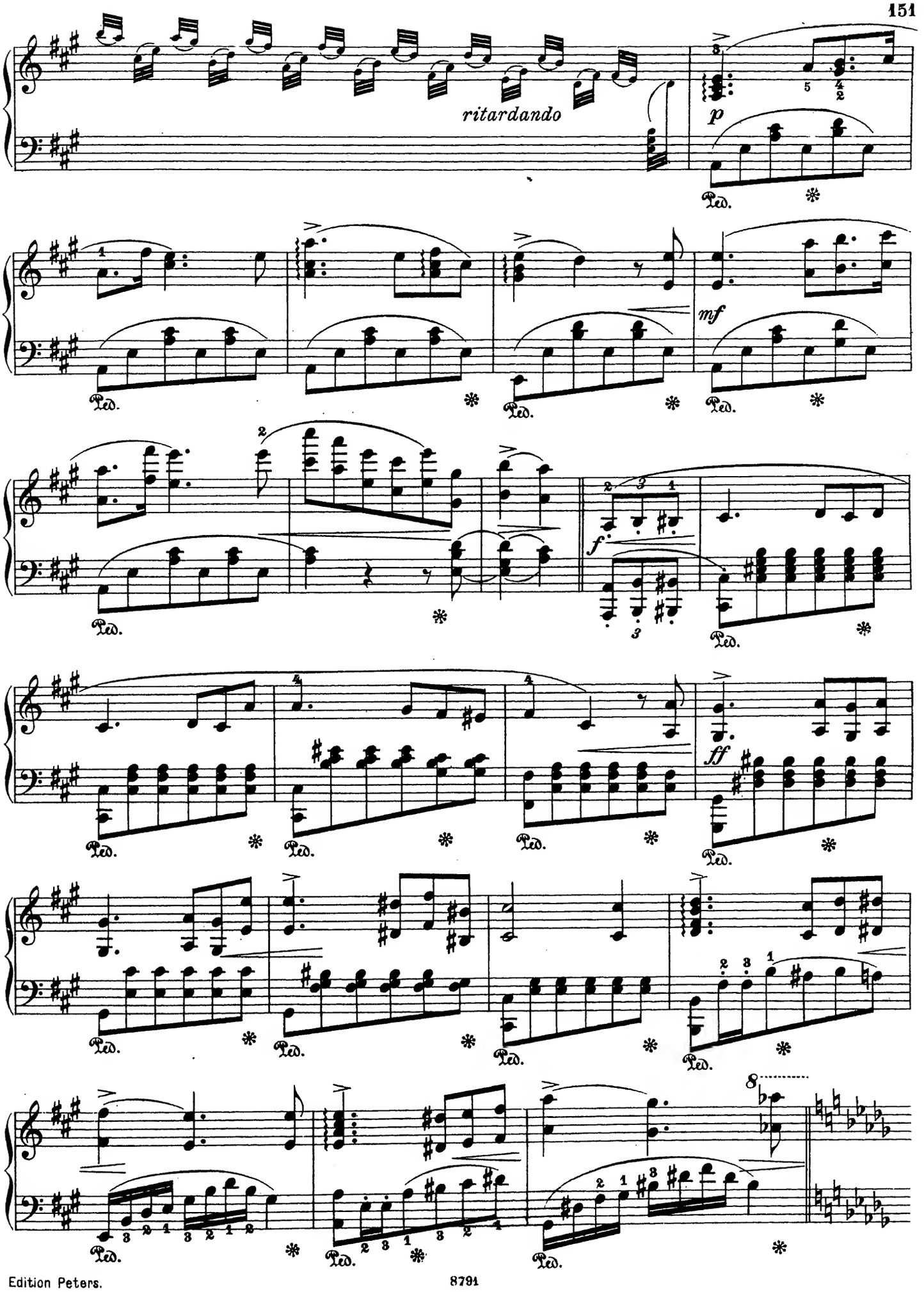

mf
p
poco
a
poco
cresc.
f
decresc.
p
cresc.
f
p
cresc.
a)
f
pp
poco
a
poco
cresc.
a)

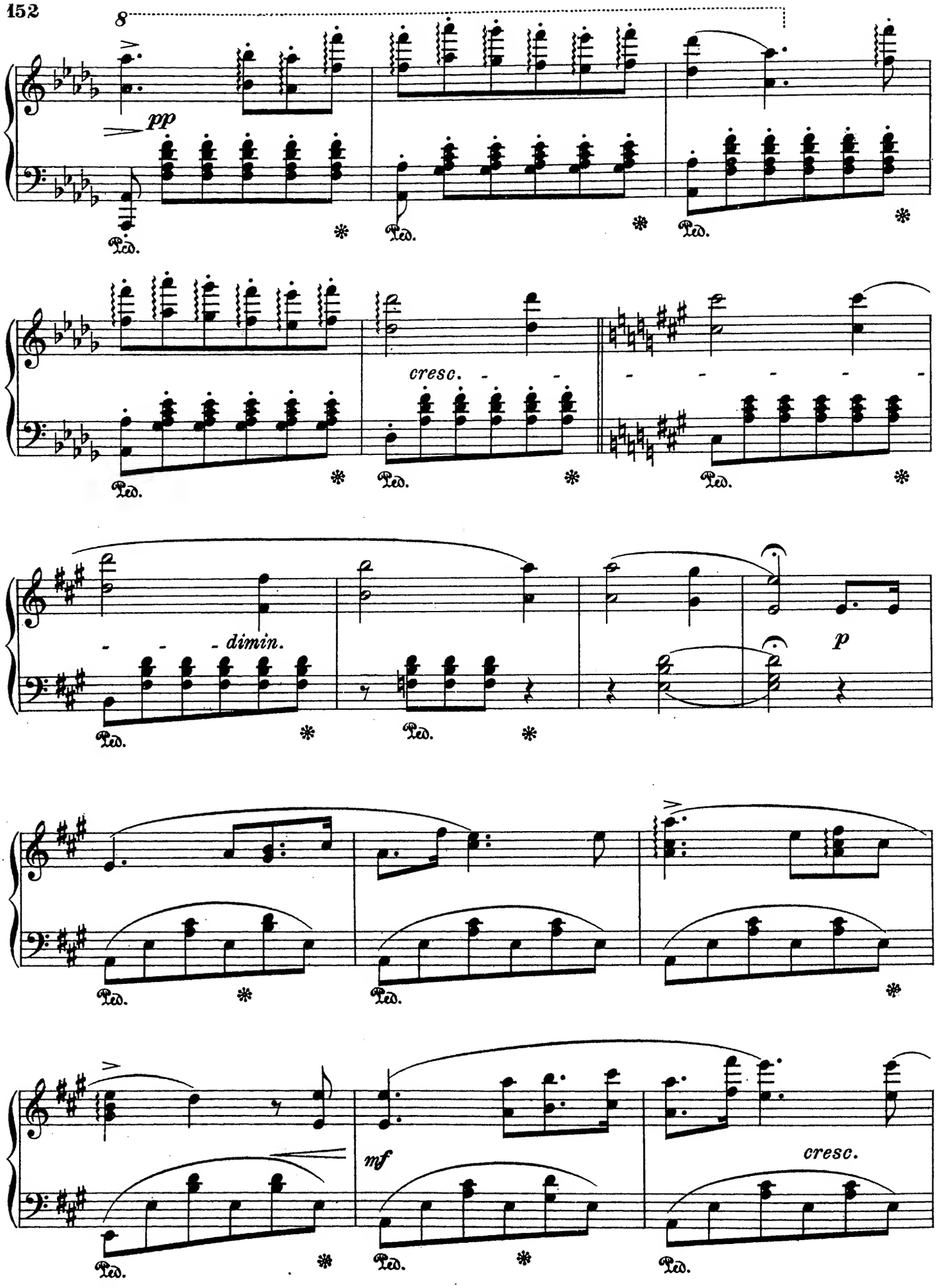

f
mf
p
pp
cresc.
f
dimin.
p
mf
cresc.
f
poco
a
poco
dimin.
p
cresc.
f
p
cresc.
f

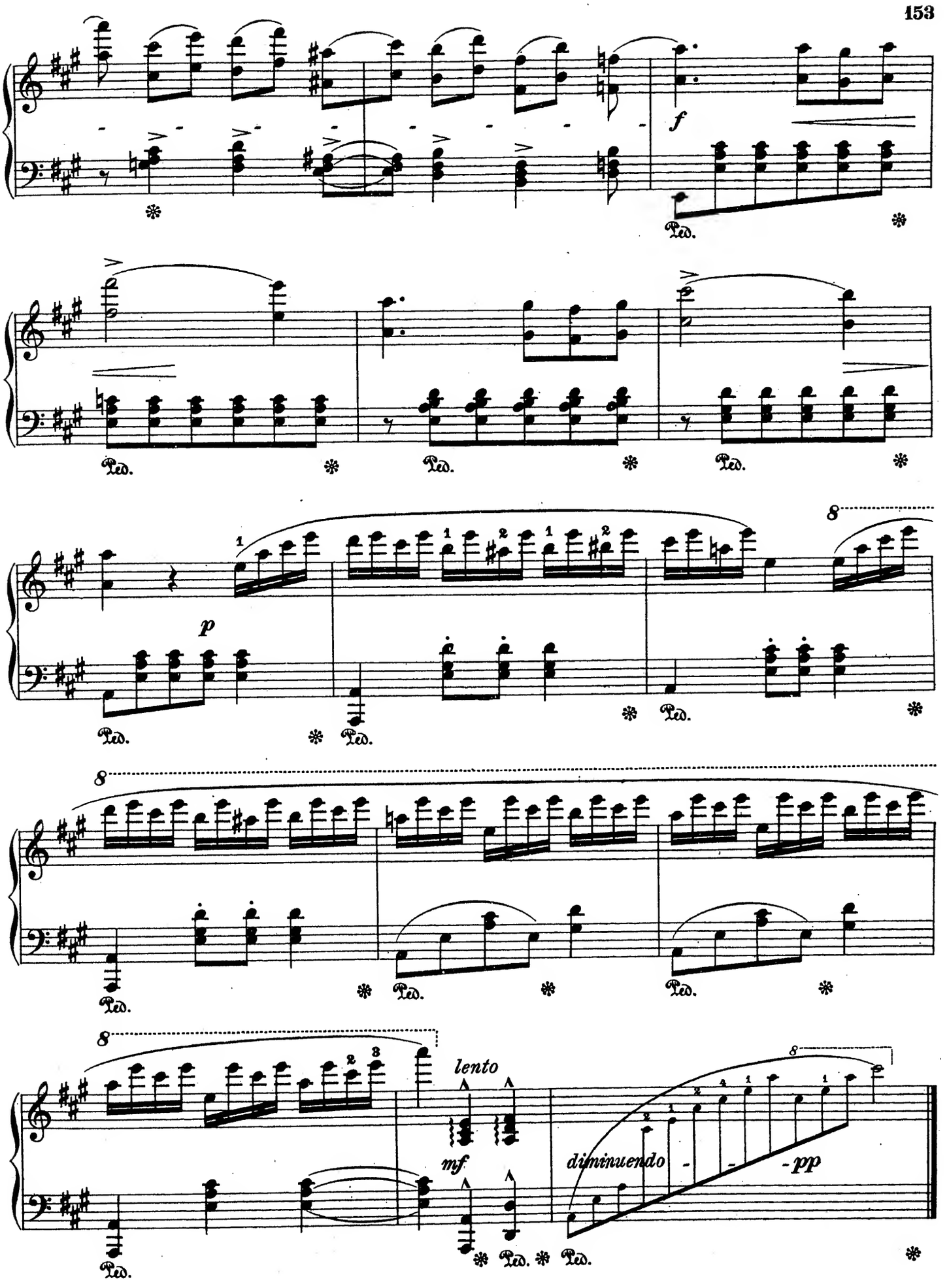
Mignon.

Fritz Spindler.




ritardando
p
mf
f
ff
8
Ped.

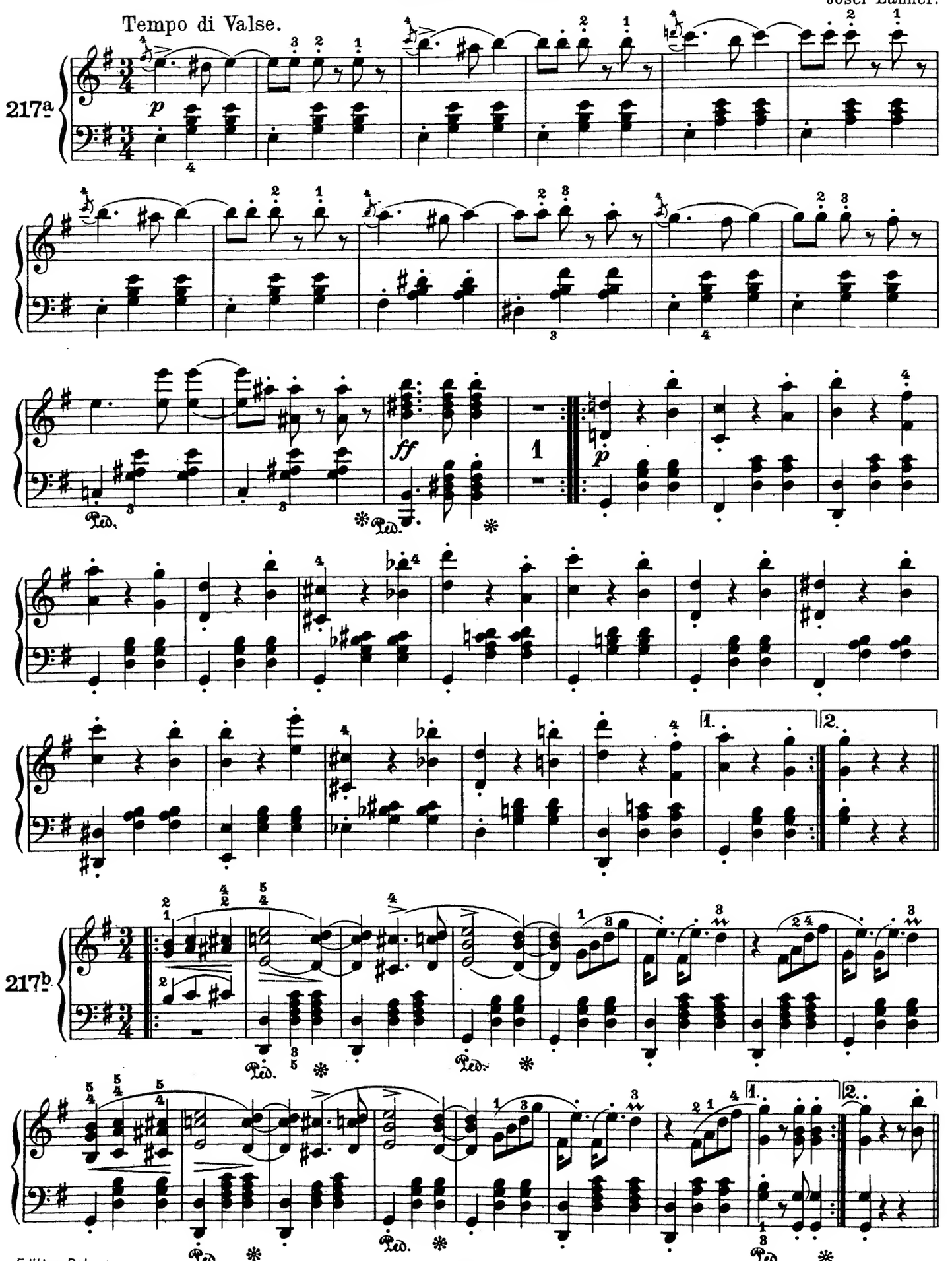

8
pp
Ped.
cresc.
dimin.
p
mf
cresc.

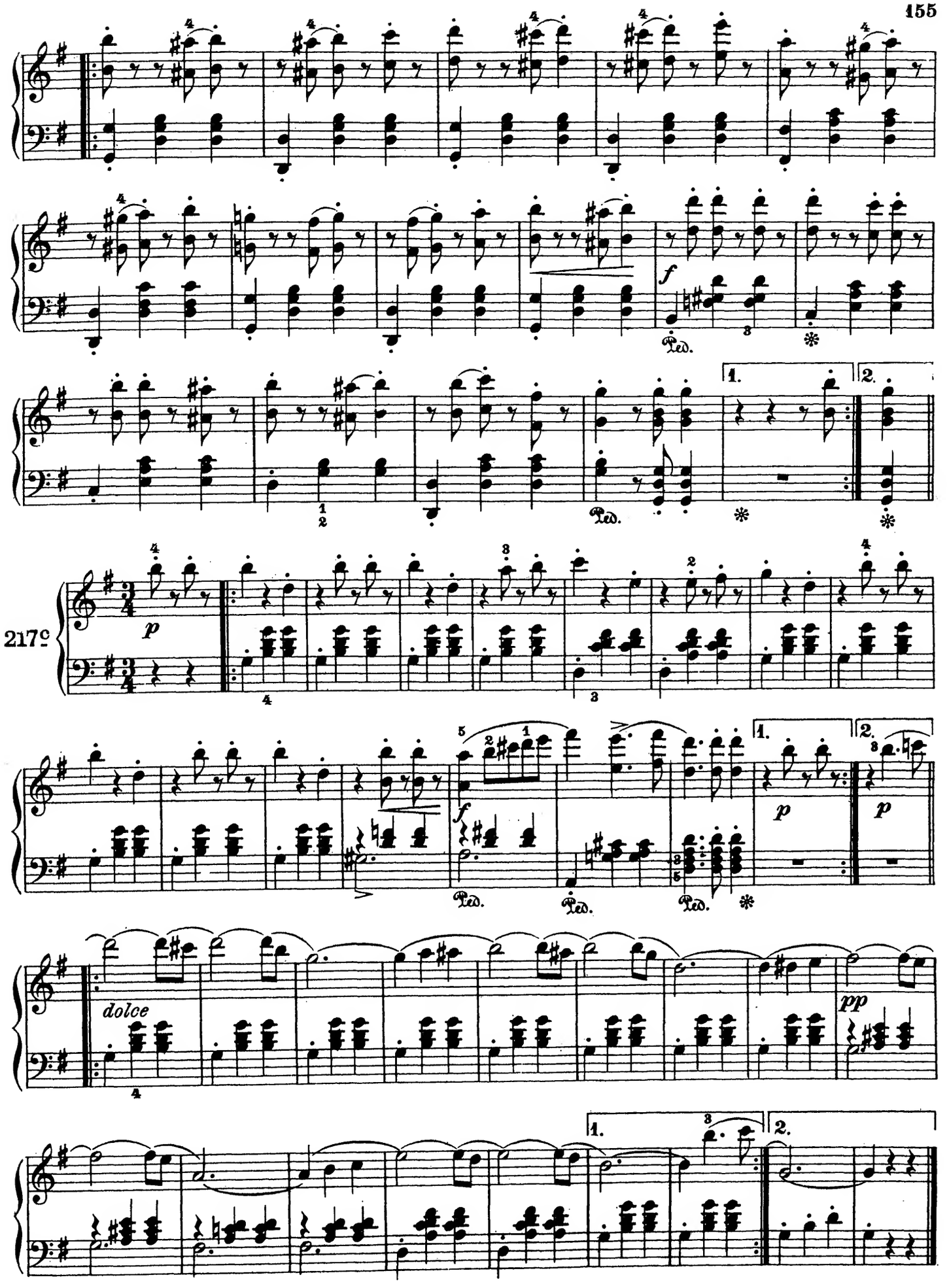

f
Ped.
p
8
lento
mf
diminuendo
pp

Pesther - Walzer.

Josef Lanner.

Tempo di Valse.

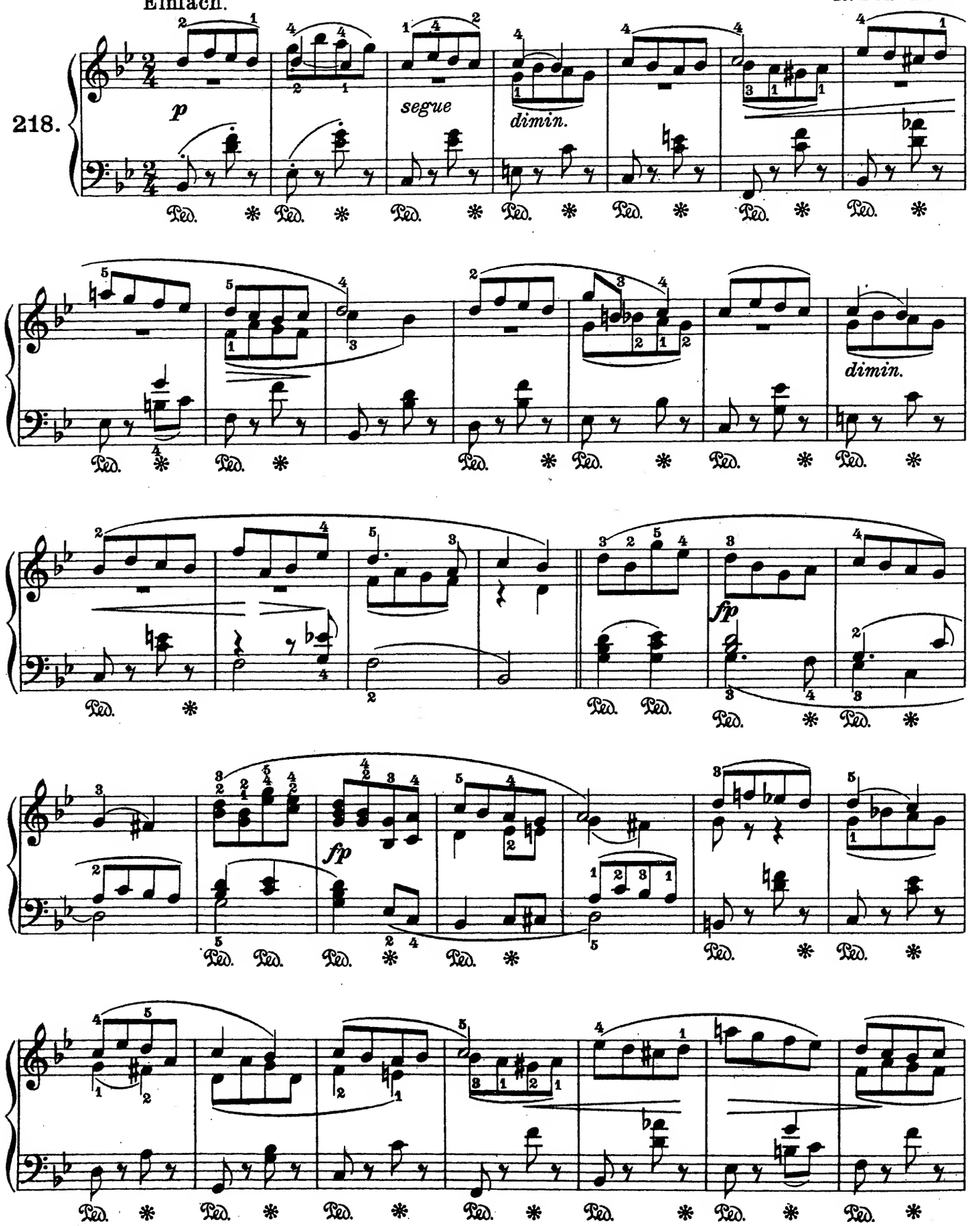


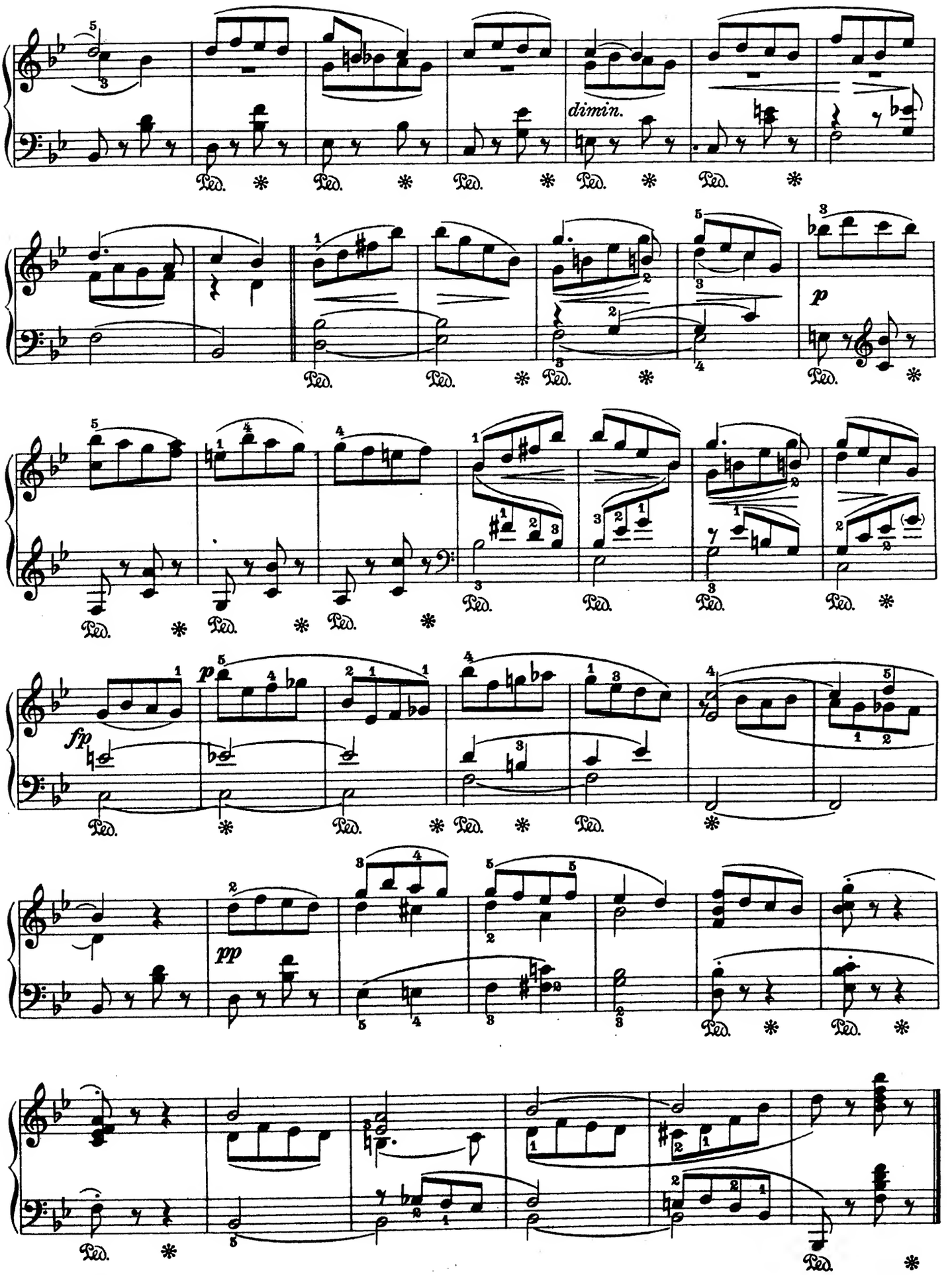

217º
dolce

Einsame Blumen. *Solitary Flowers.*

Einfach. R. Schumann.

218.




dimin.
p
fp
p
pp

Walzer. *Waltz.*

Franz Schubert.

Moderato.

219a

219b

(Trauer- oder Sehnsuchts-Walzer.)

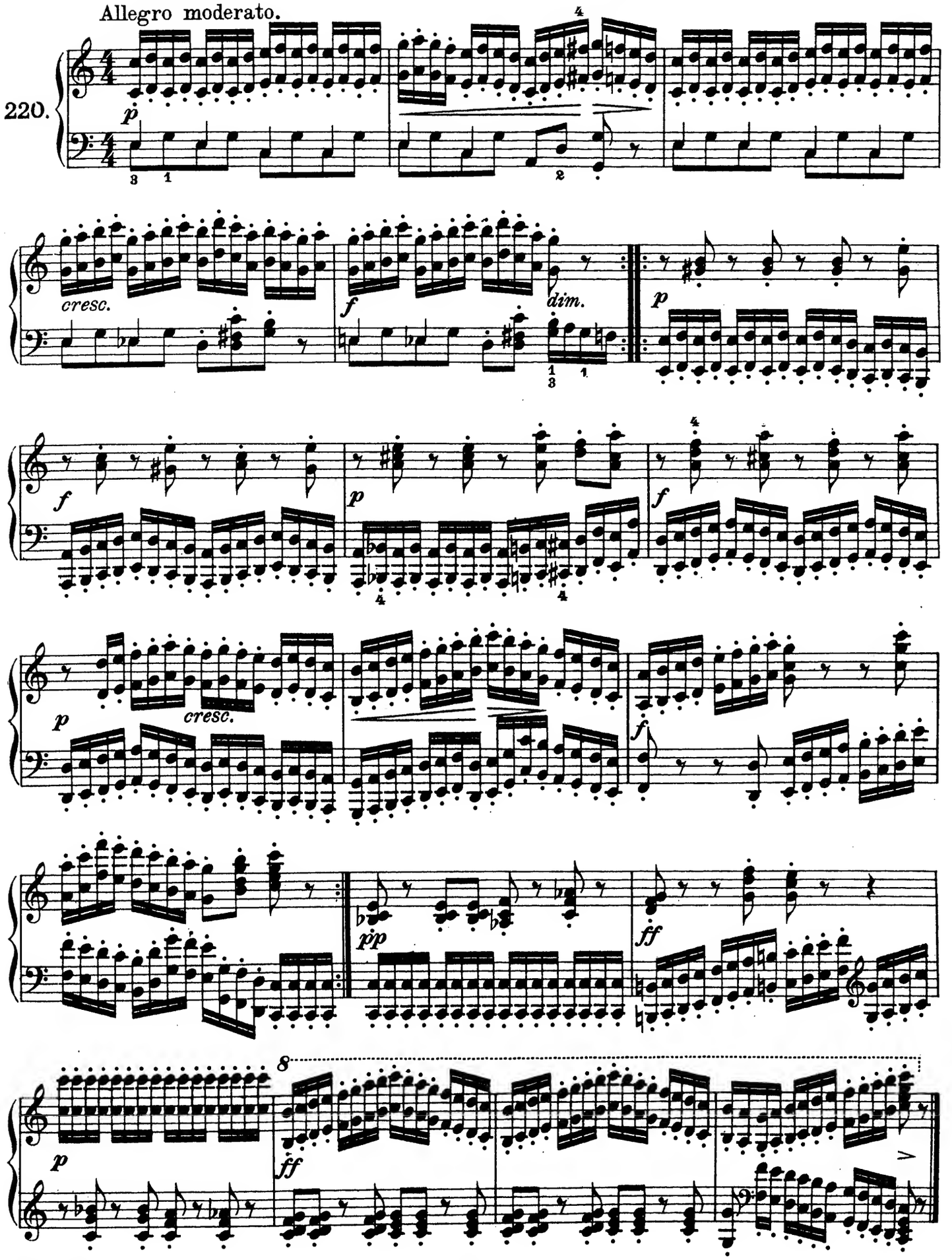
219c

Walzer No 1 da Capo.

OKTAVEN-ÜBUNG. | *OCTAVE-EXERCISE.*

Allegro moderato.

220.



Vierhändig. Duet.

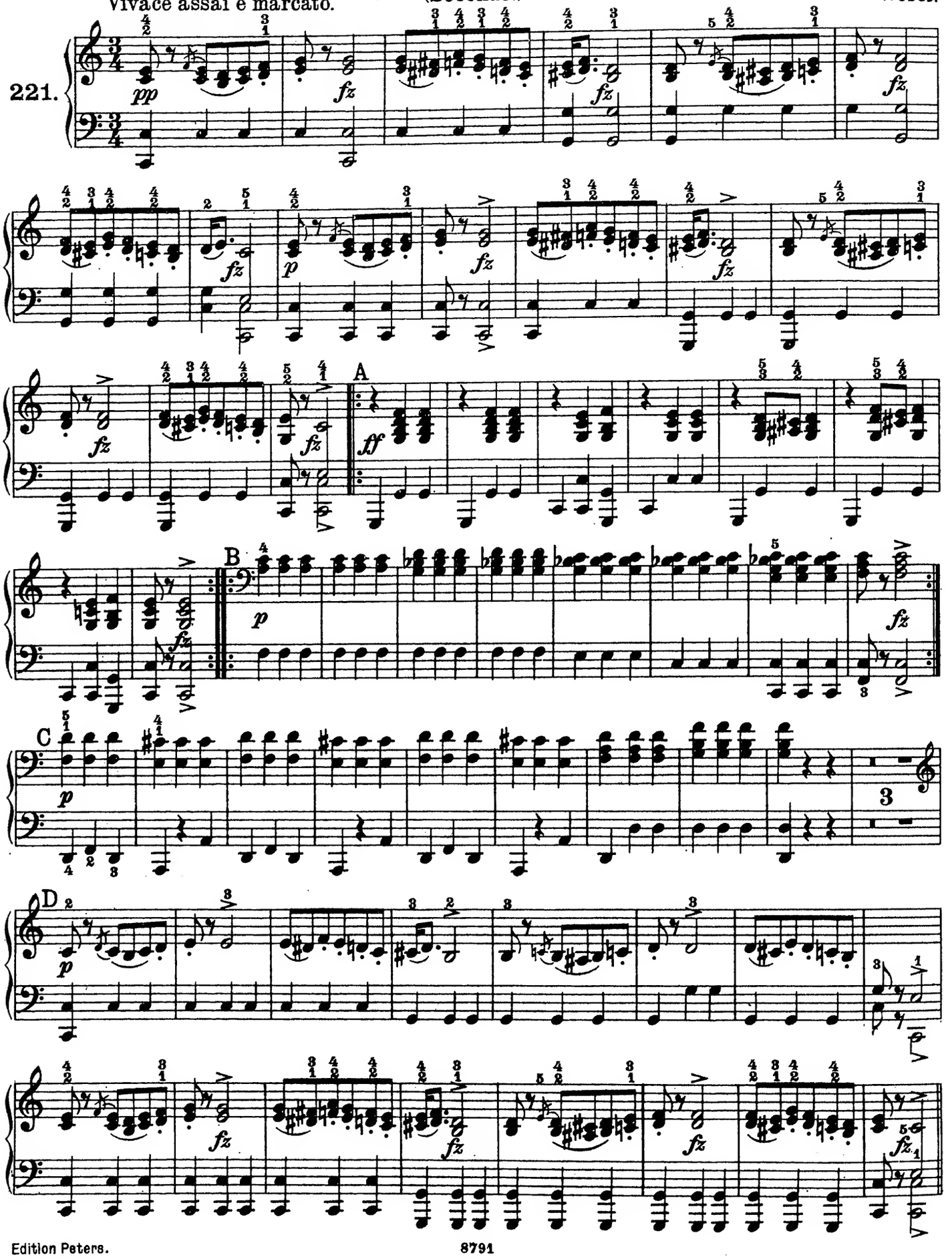
Mazurka.

(Secondo.)

Vivace assai e marcato.

Weber.

221.



Vierhändig. Duet.

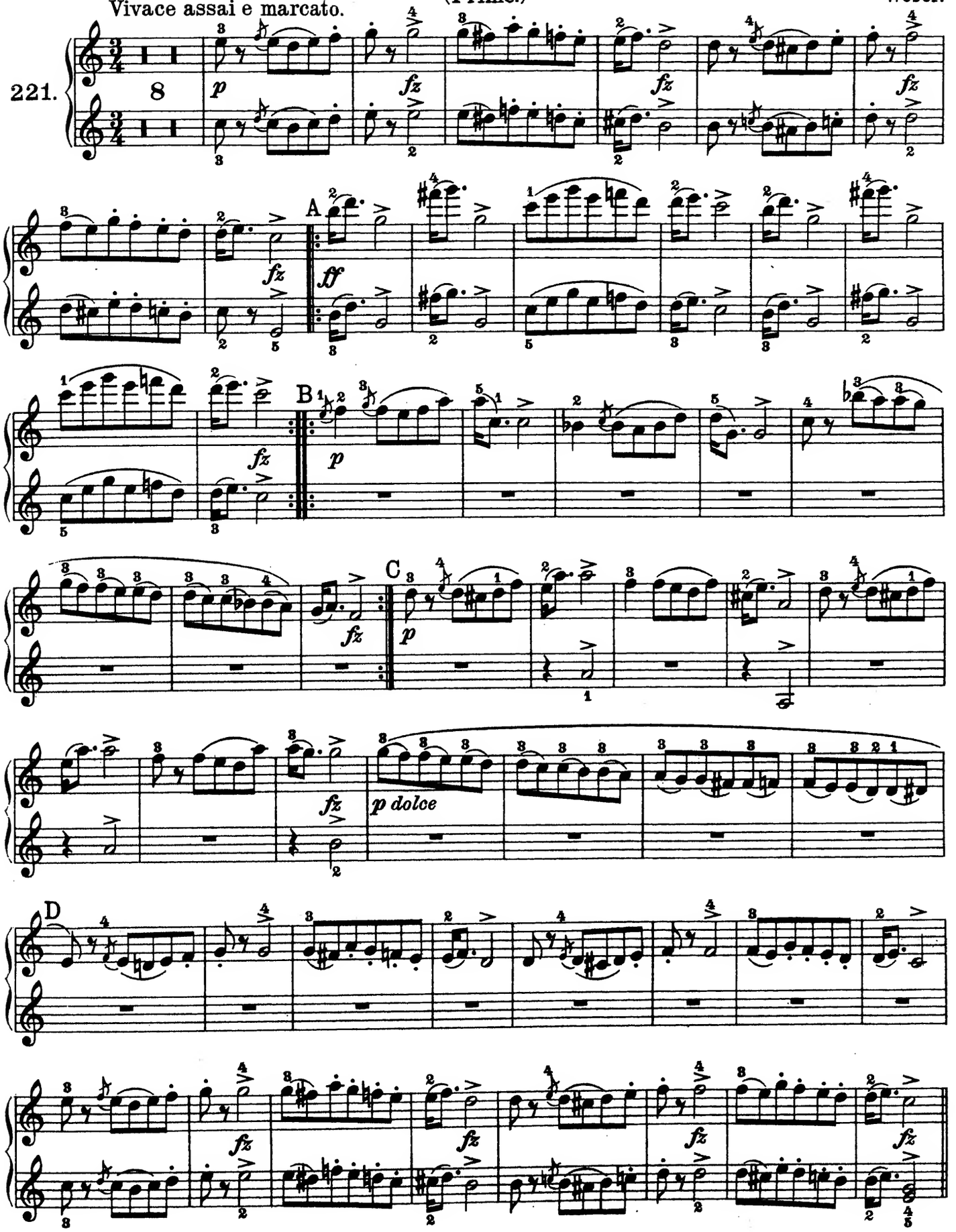
Mazurka.

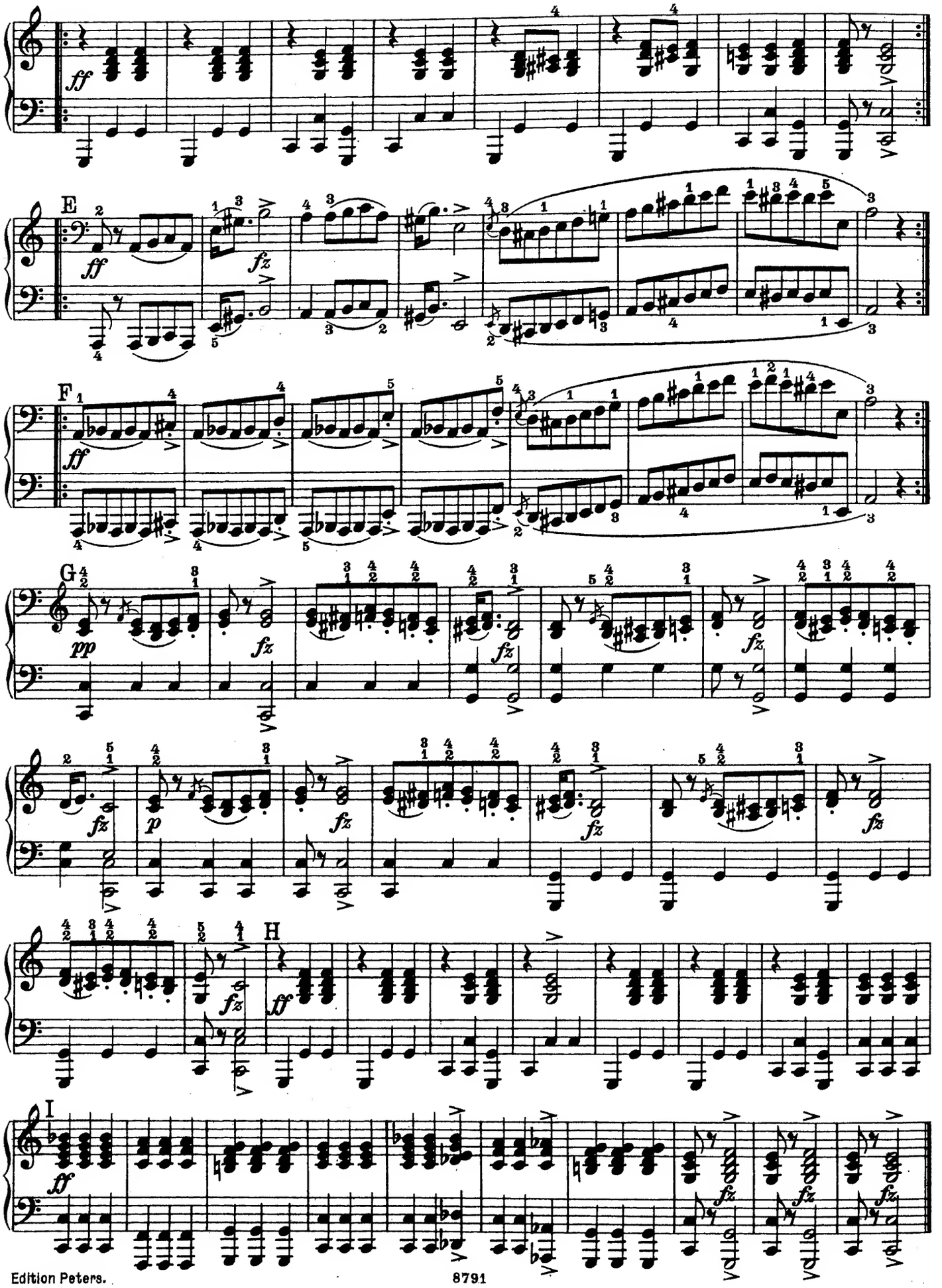
(Primo.)

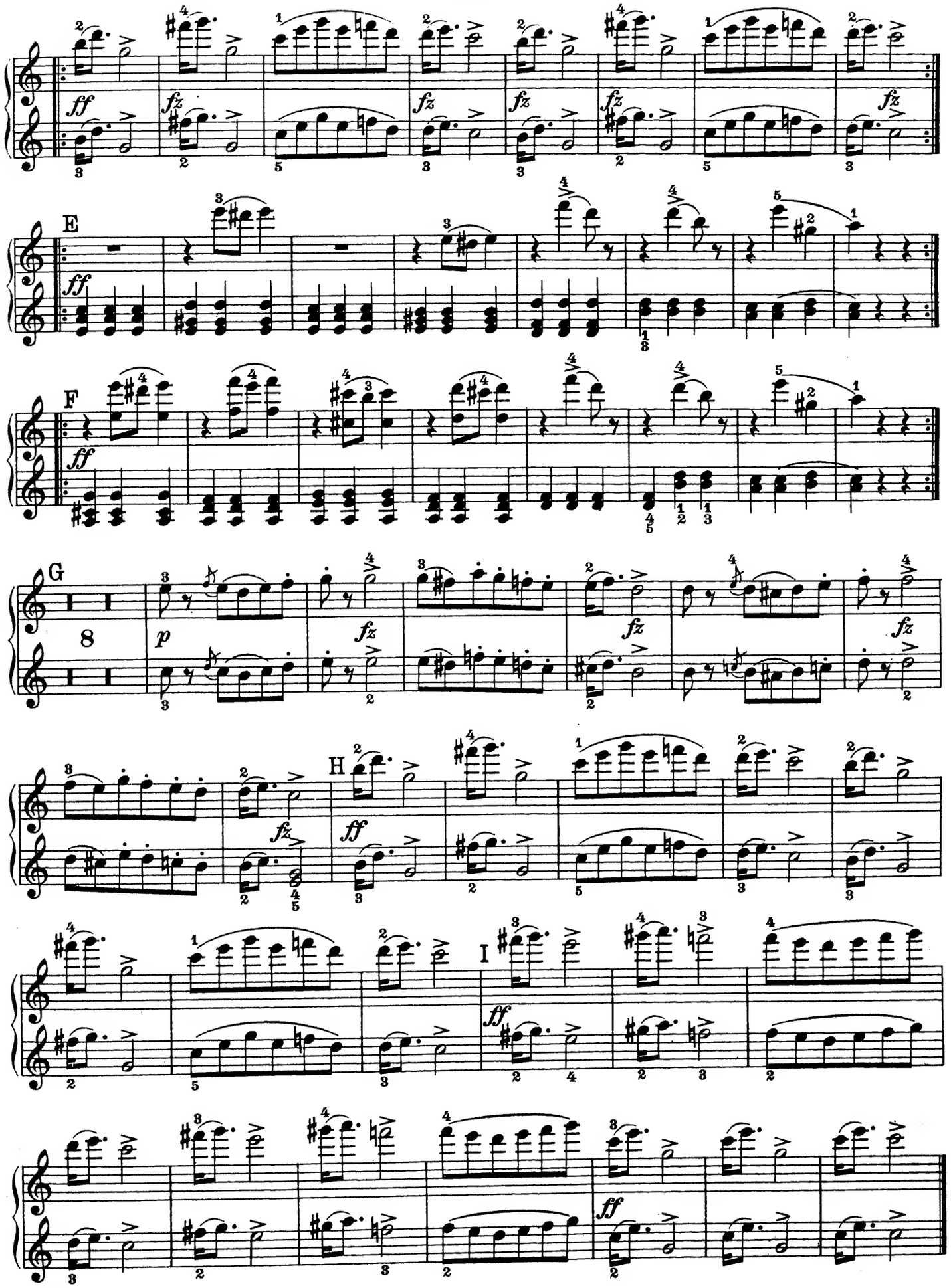
Weber.

Vivace assai e marcato.

221.




ff
E
ff
fz
F
ff
G
pp
fz
p
H
ff
I
ff


E
F
G
H
I
ff
fz
p

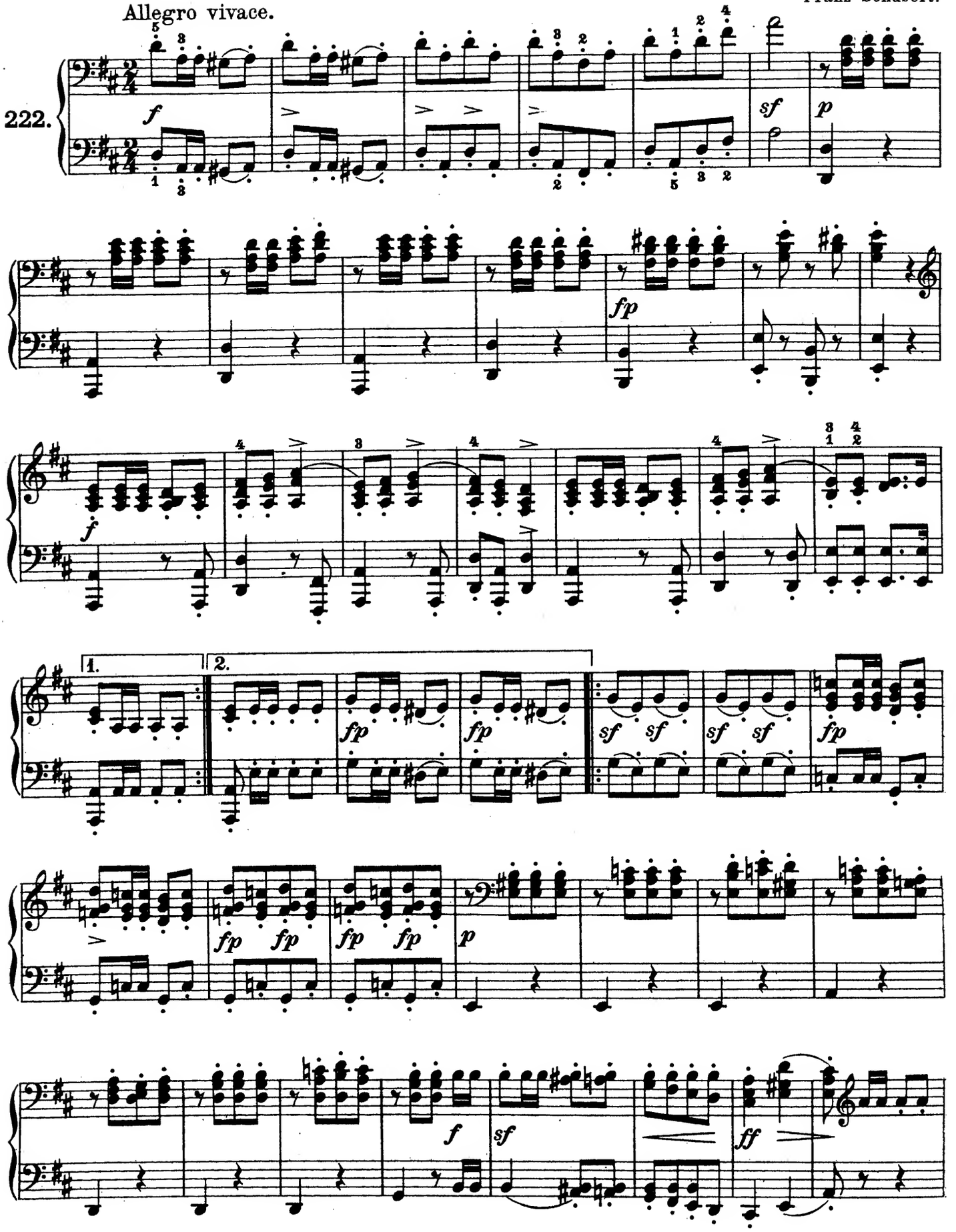
Vierhändig. Duet.

Marsch.

Franz Schubert.

Allegro vivace.

222.



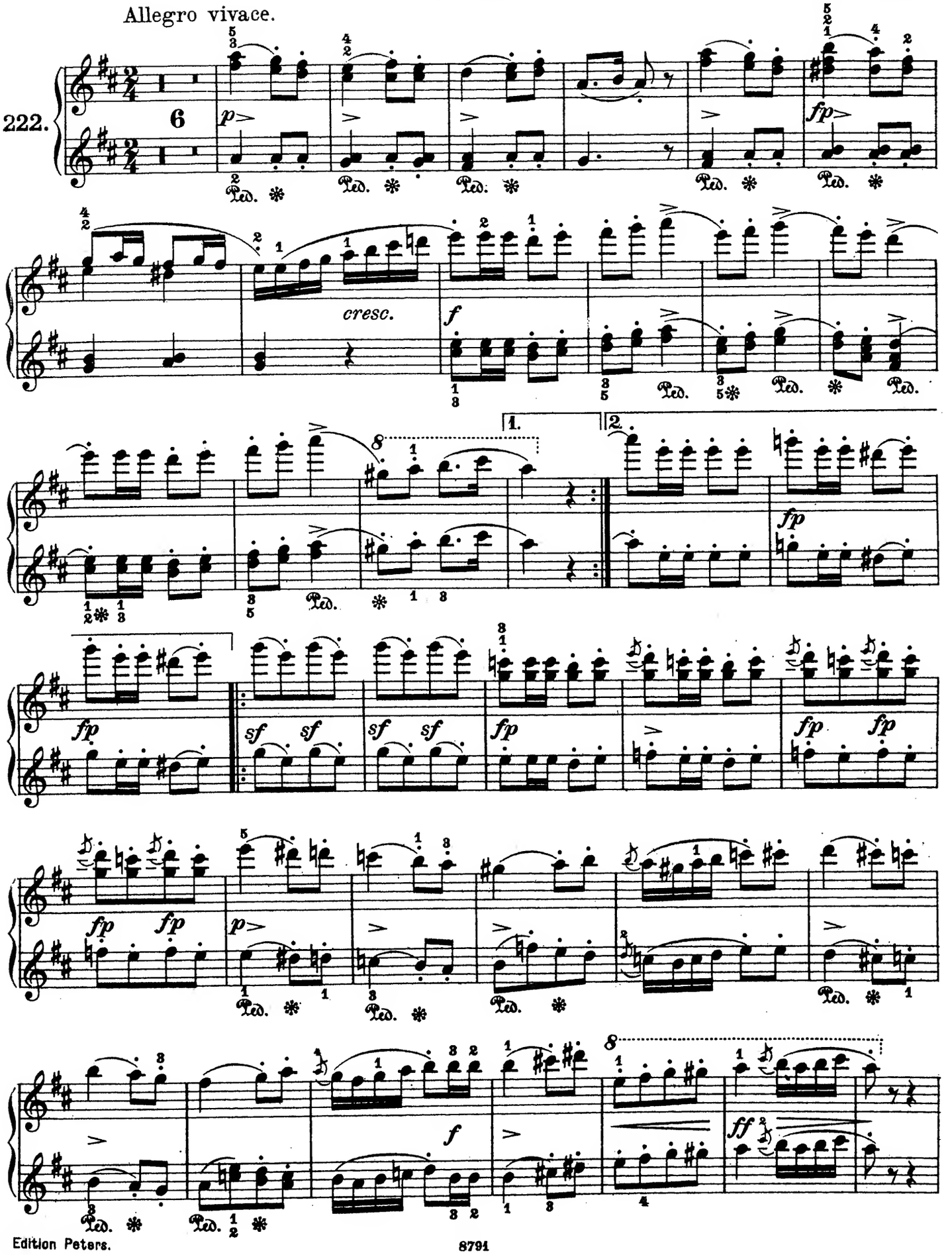
Vierhändig. Duet.

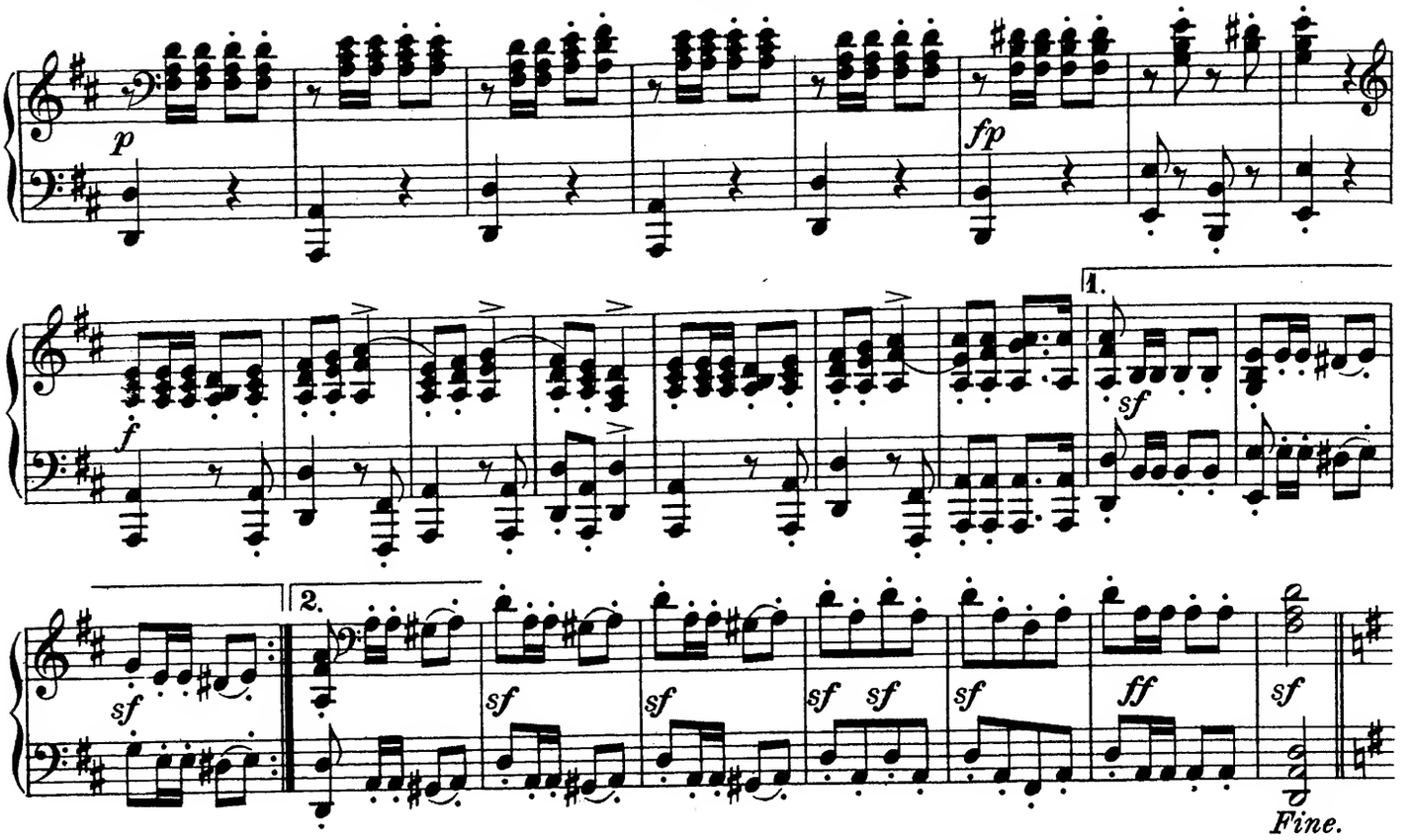
Marsch.

Franz Schubert.

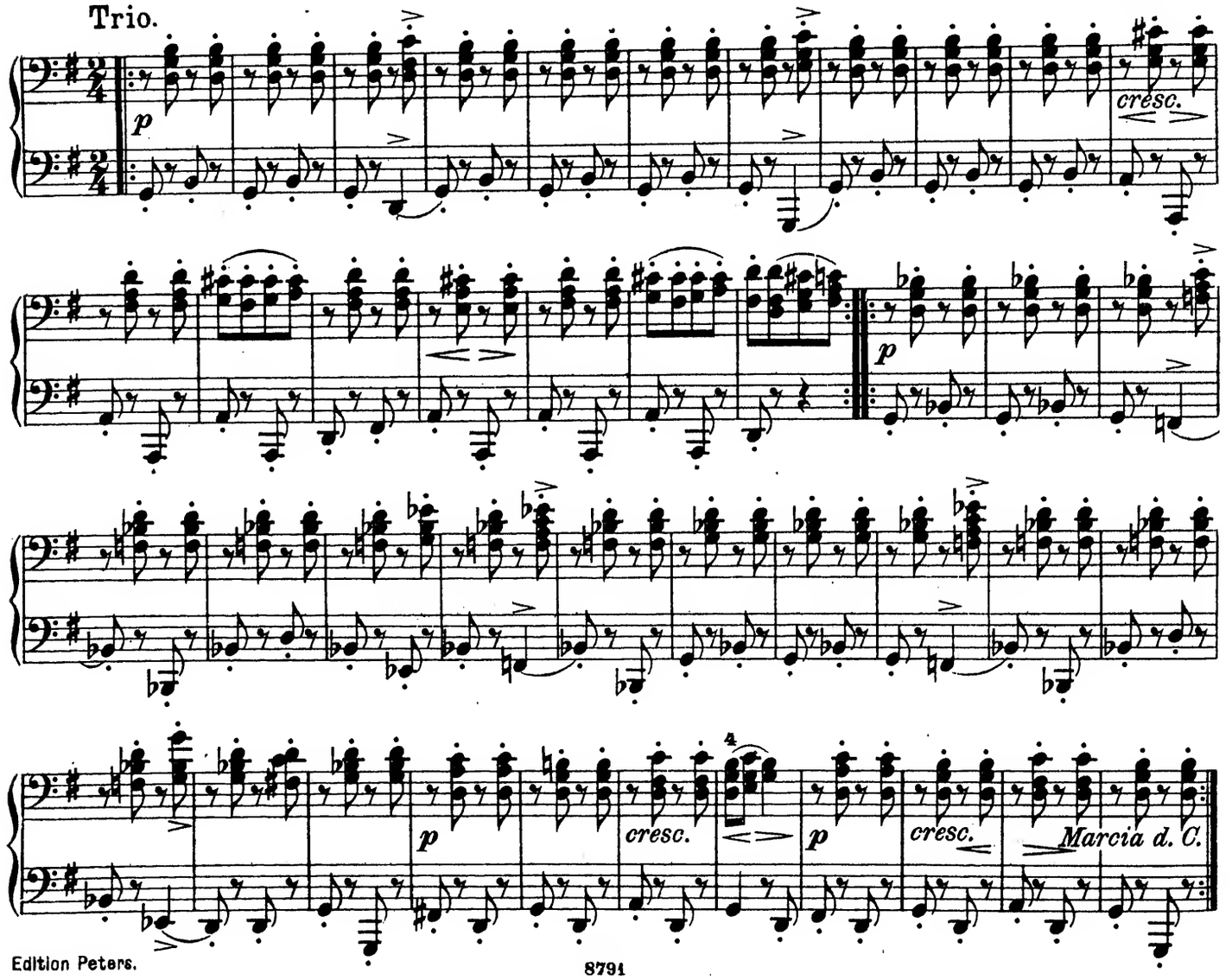
Allegro vivace.

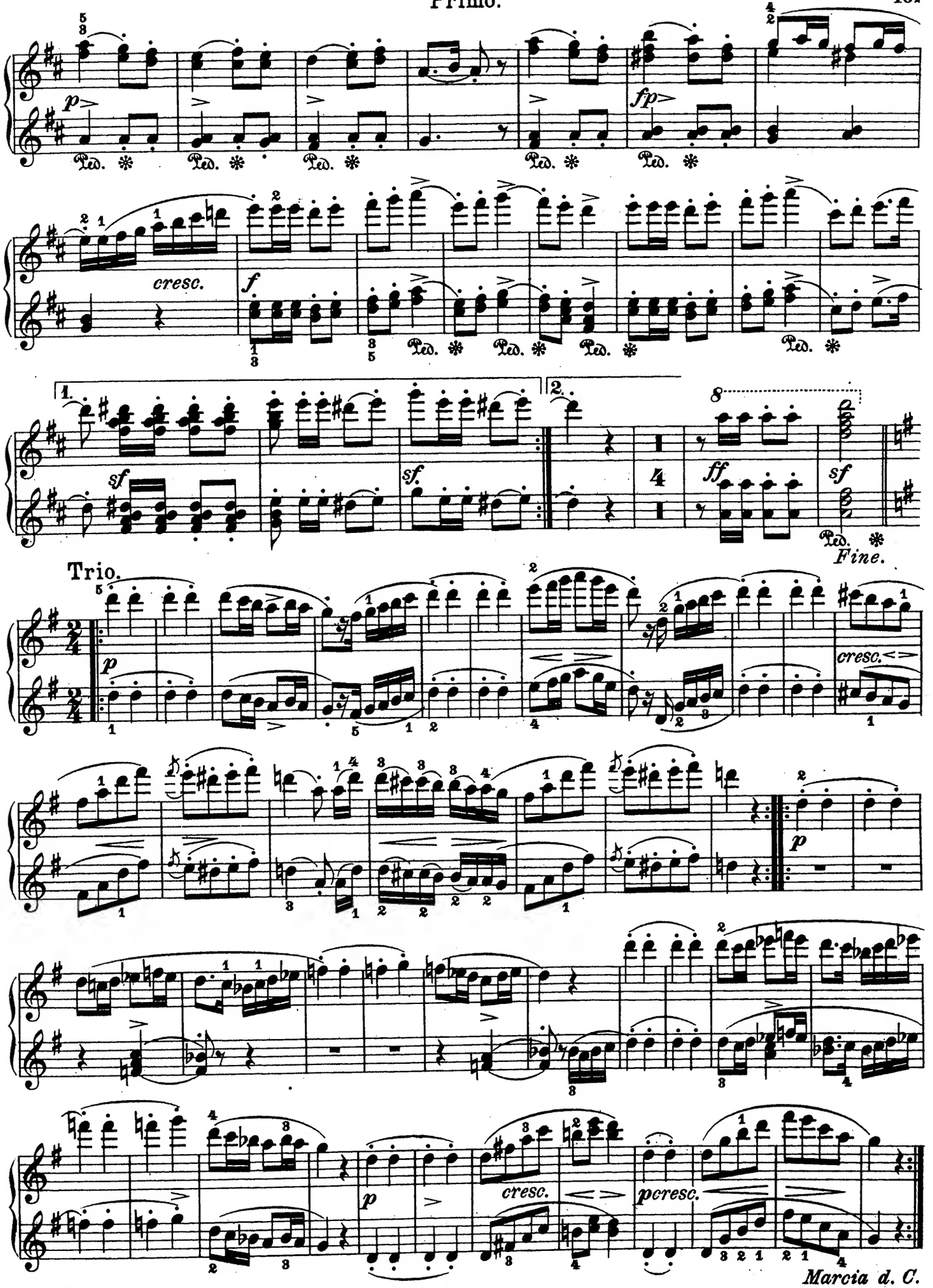
222.




p
fp
f
1.
sf
2.
sf
sf
sf sf
sf
ff
sf
Fine.

Trio.


p
cresc.
p
p
cresc.
cresc.
Marcia d. C.

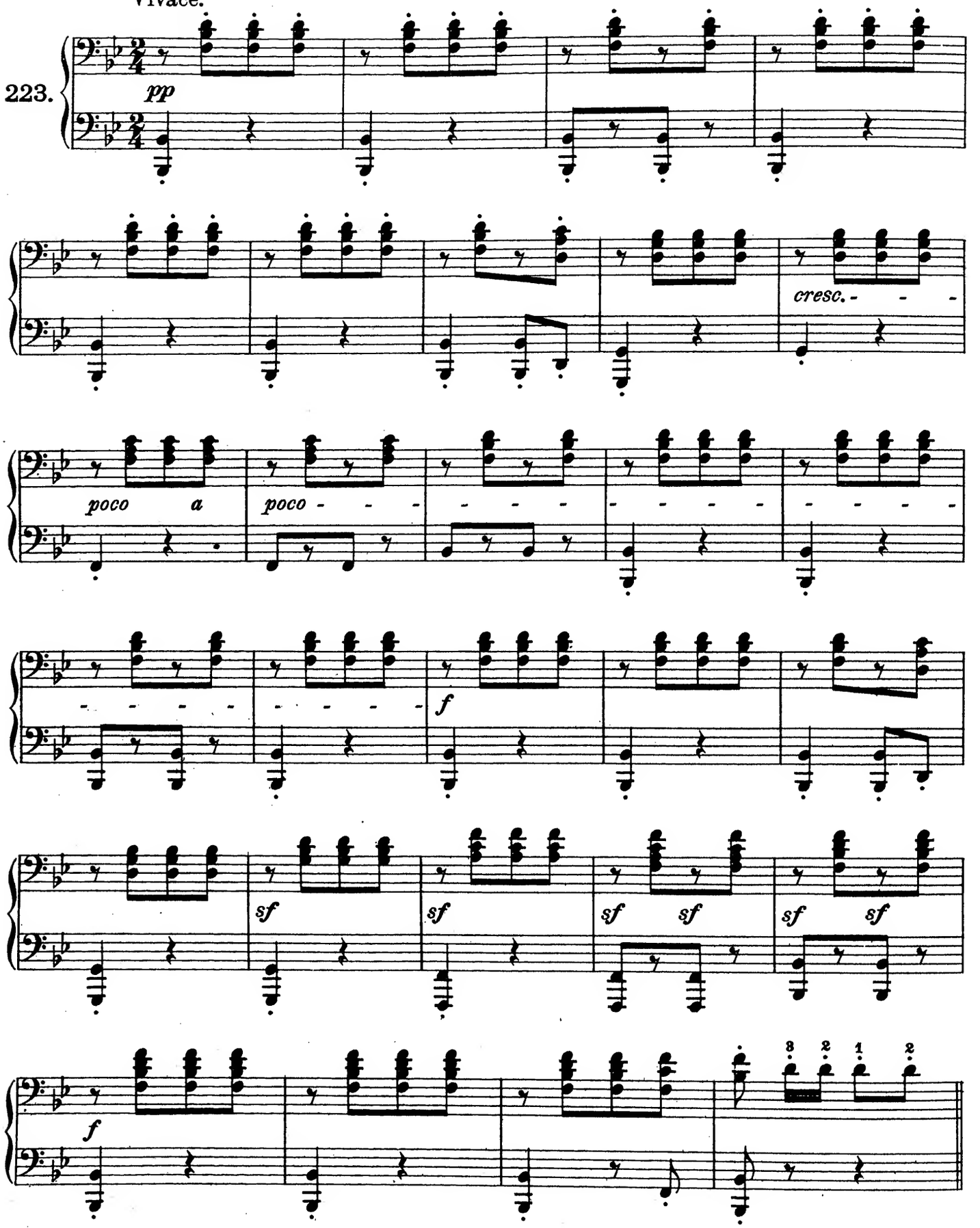

p
fp
cresc.
f
sf
ff
Fine.
Trio.
p
cresc.
p
p
cresc.
pcresc.
Marcia d. C.

Vierhändig. Duet.

Türkischer Marsch.

L. van Beethoven.

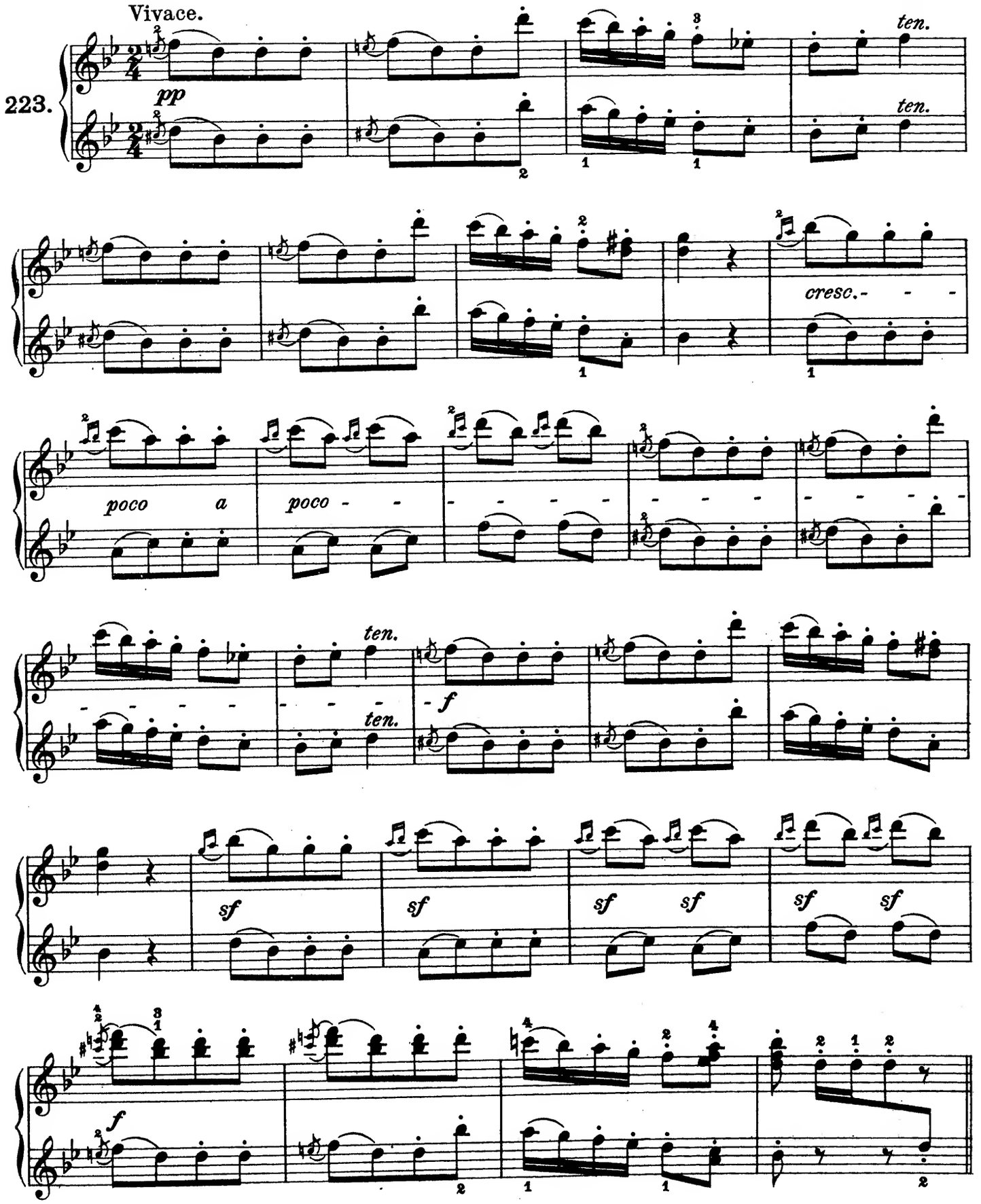
Vivace.

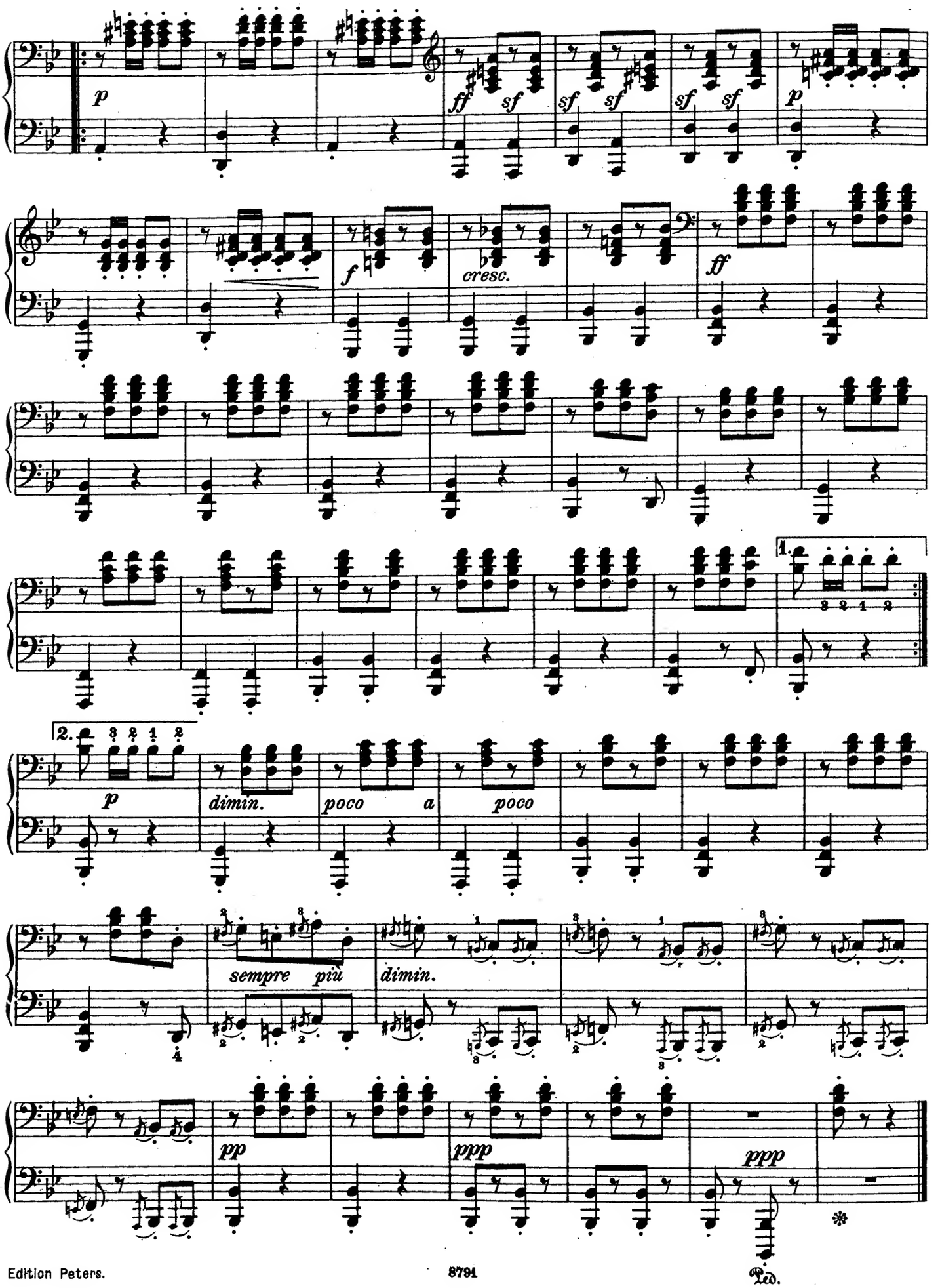


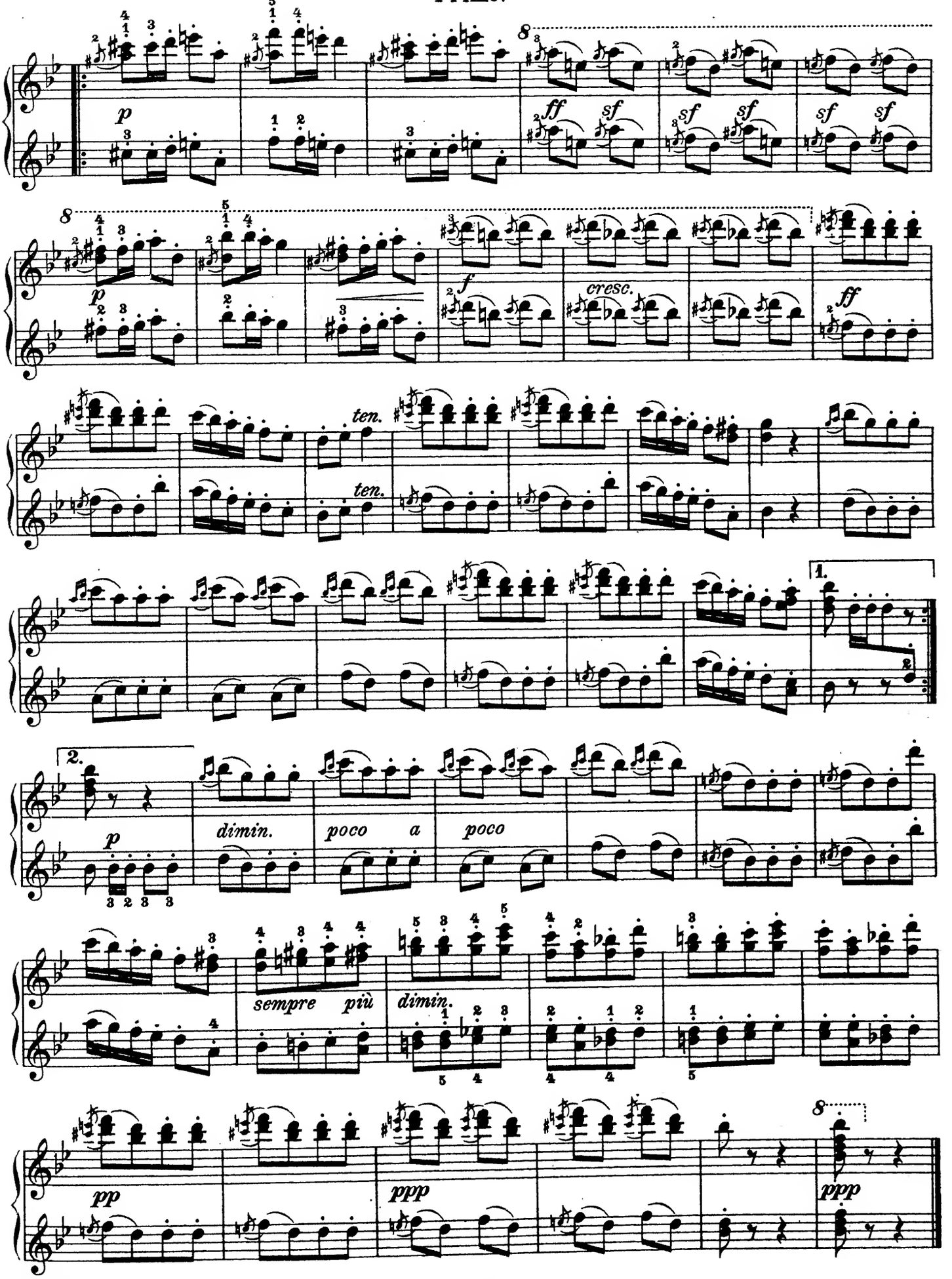
Vierhändig. Duet.

Türkischer Marsch.

L. van Beethoven.




p
ff
sf
sf
sf
sf
sf
sf
p
f
cresc.
ff
1.
2.
p
dimin.
poco a
poco
sempre più
dimin.
pp
ppp
ppp
Ped.

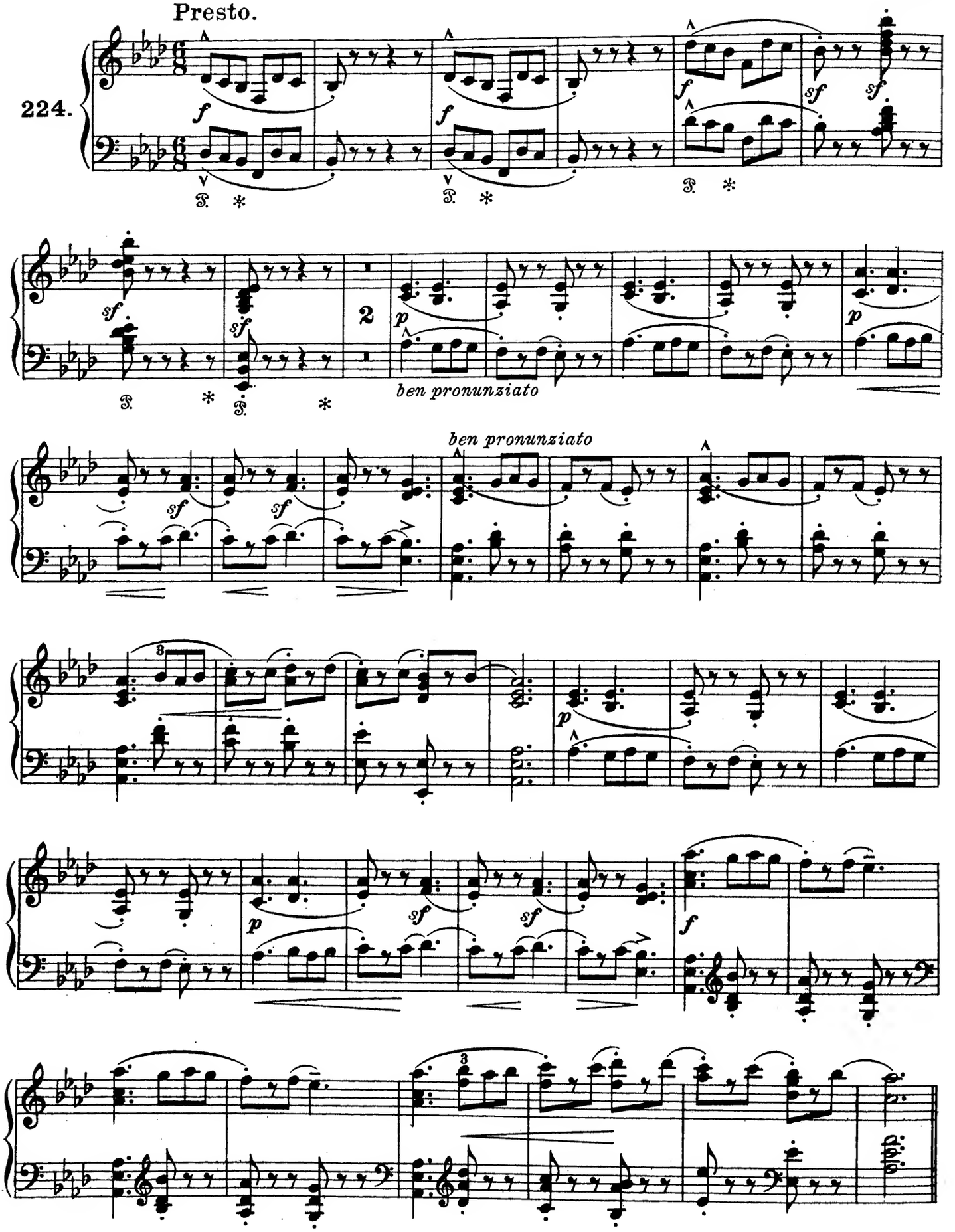

p
ff
sf
f
cresc.
ten.
1.
2.
dimin.
poco a poco
sempre più
pp
ppp

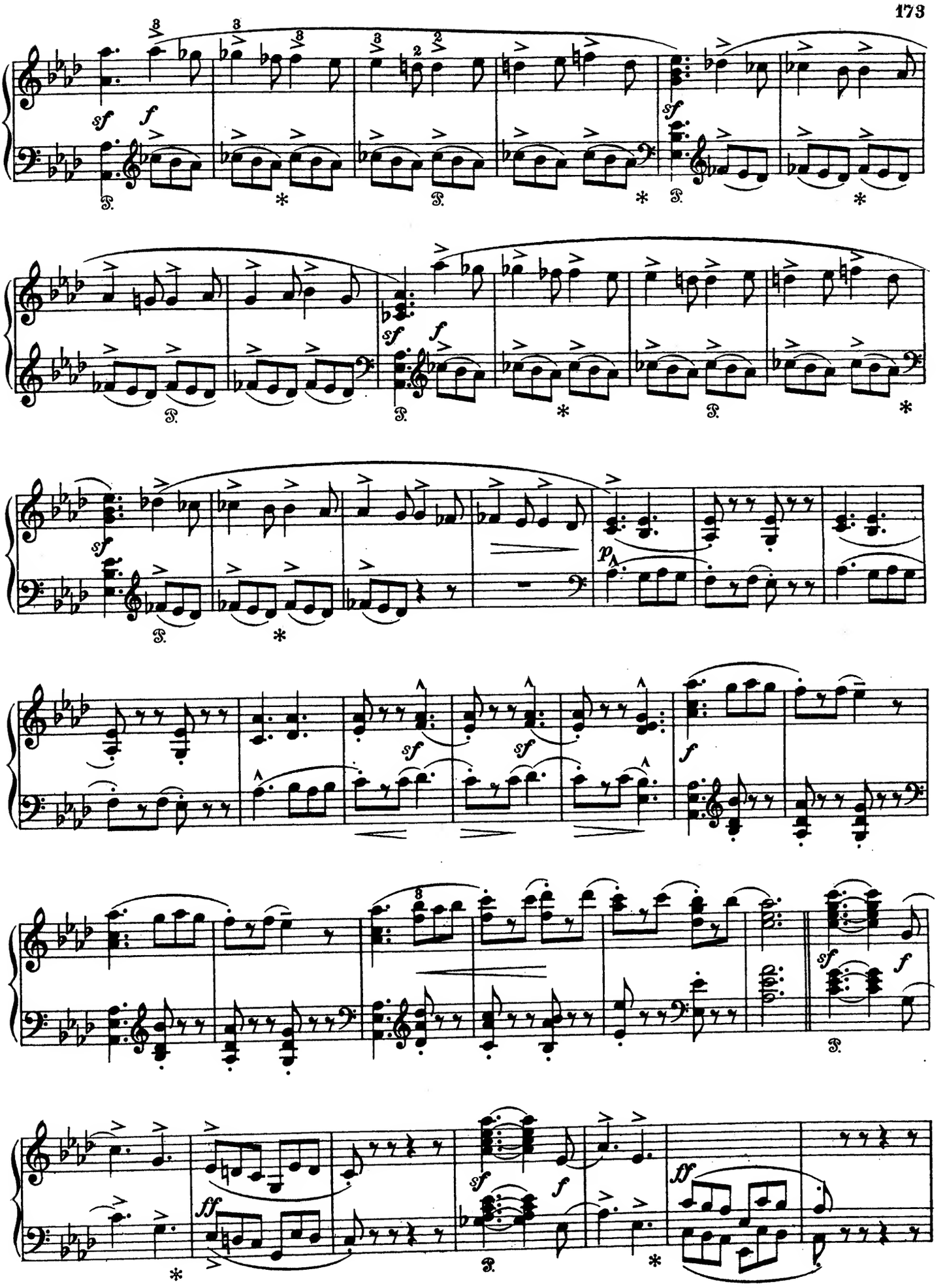
Tarantelle.

St. Heller.

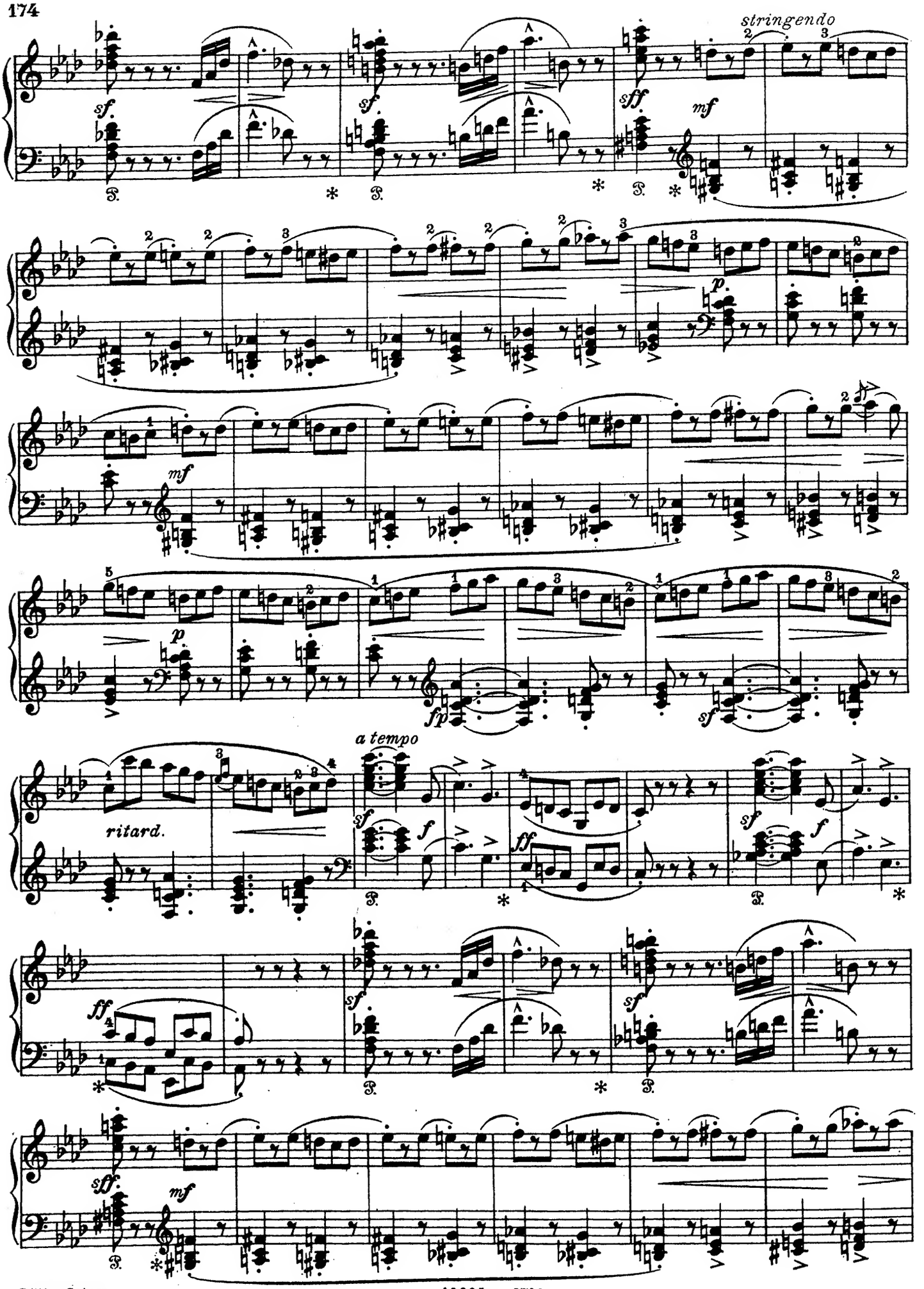
224.

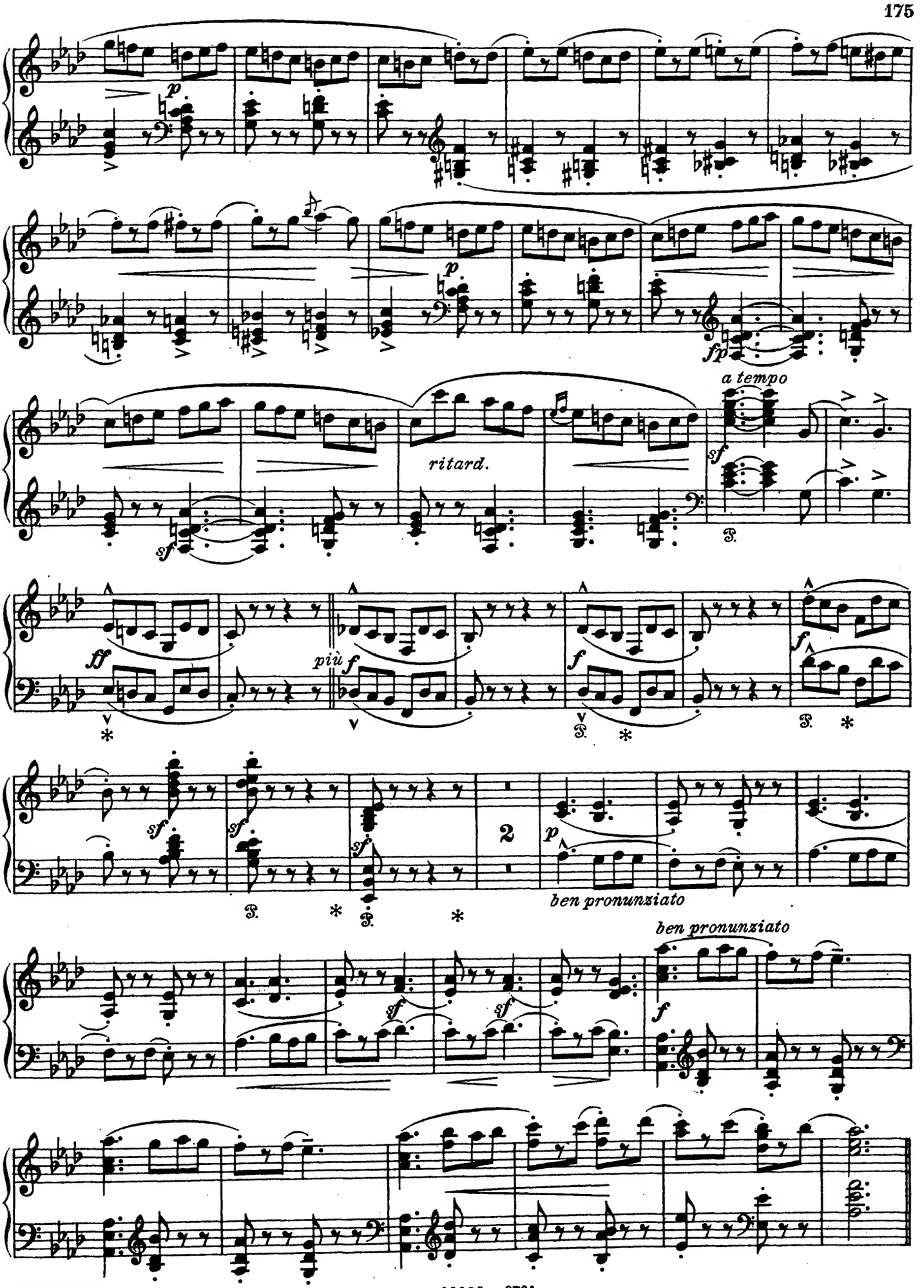
Presto.

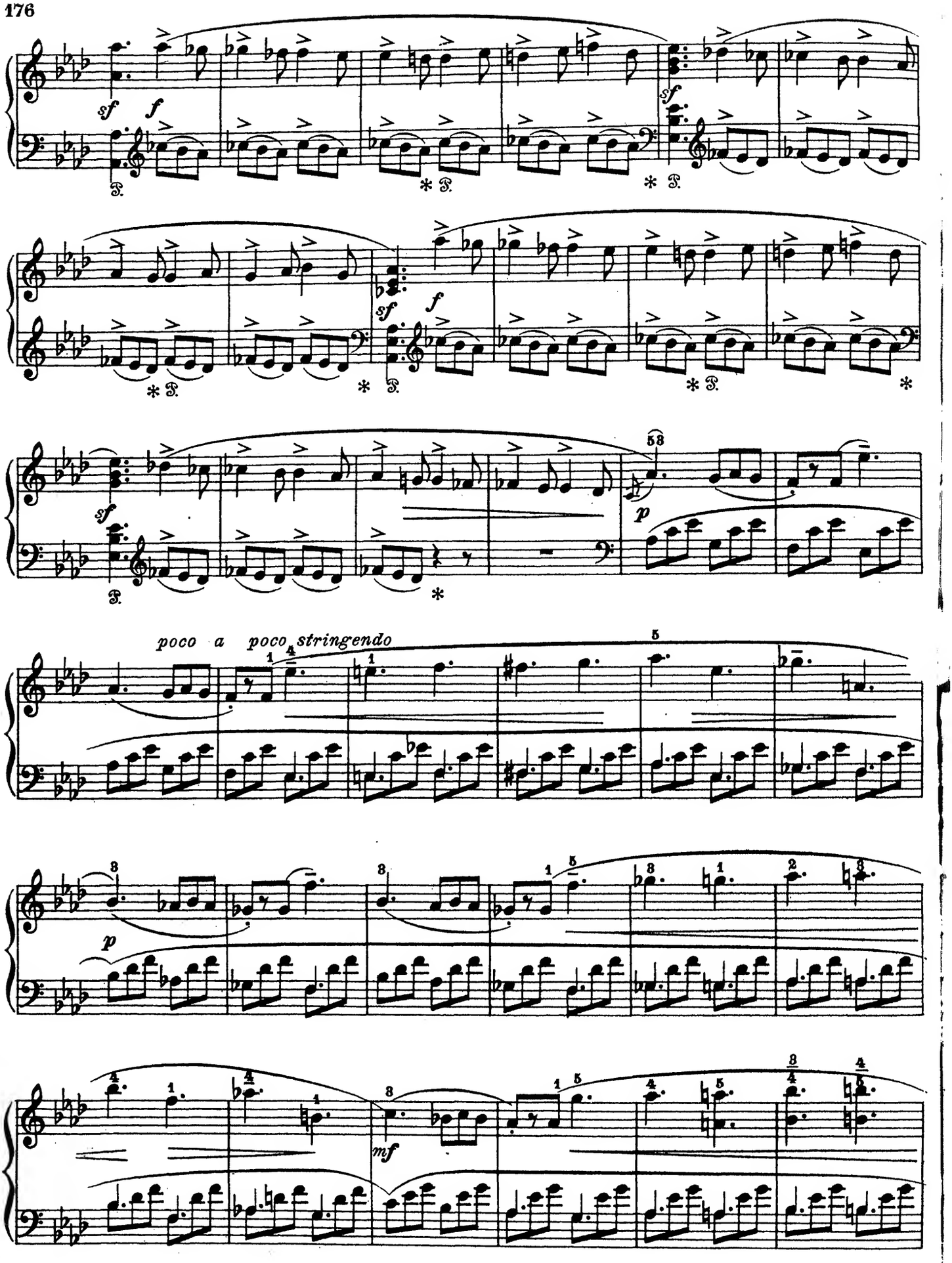


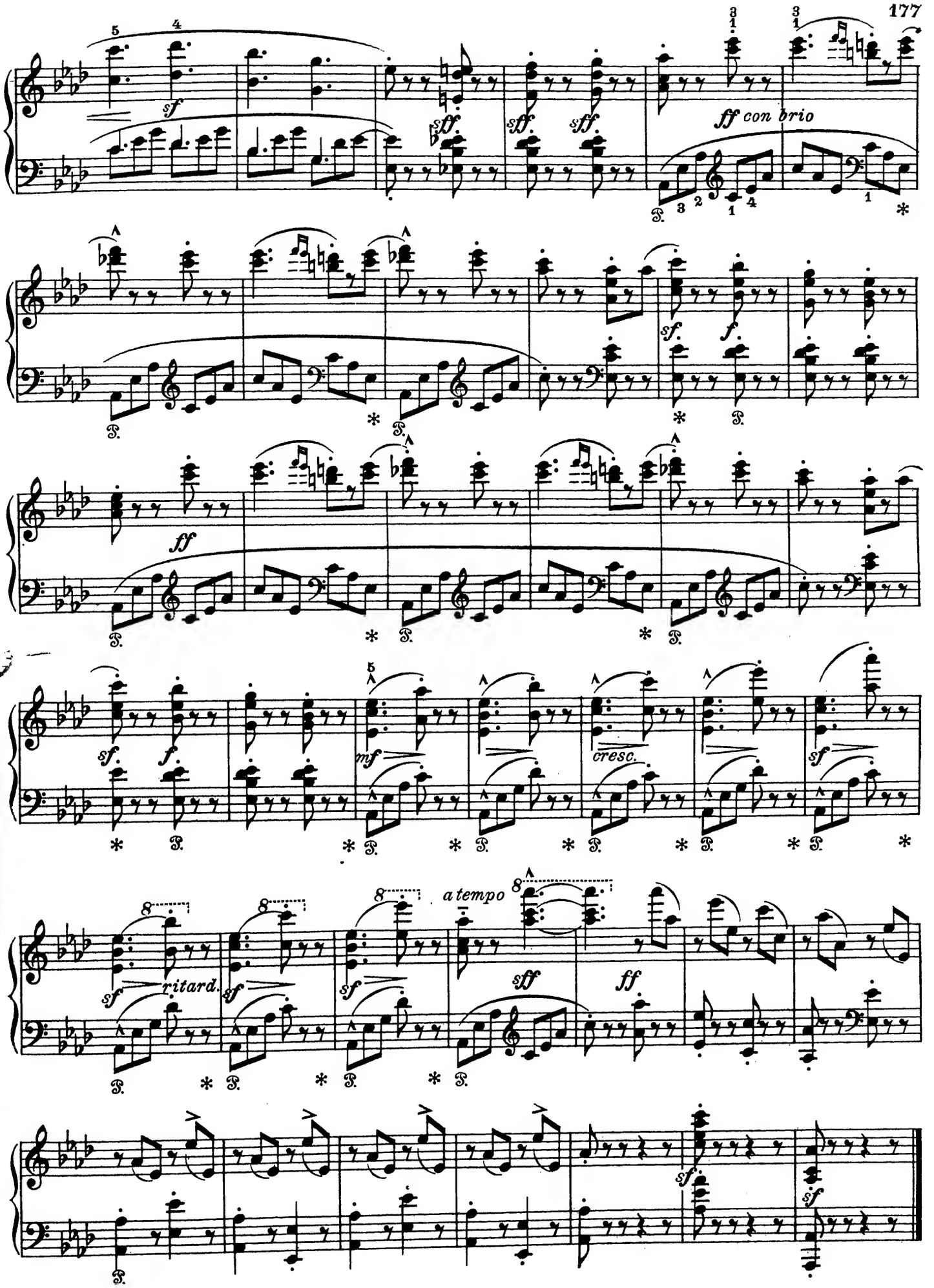


Edition Peters.


stringendo
ritard.
a tempo


p
fp
a tempo
sf
ritard.
ff
più f
f
2
ben pronunziato


sf
f
sf
f
sf
p
poco a poco stringendo
p
mf


sf
sff
sff
sff
ff con brio
sf
f
ff
sf
f
mf
cresc.
sf
sf
ritard.
sf
sf
a tempo
sff
ff
sf
sf

Anhang.

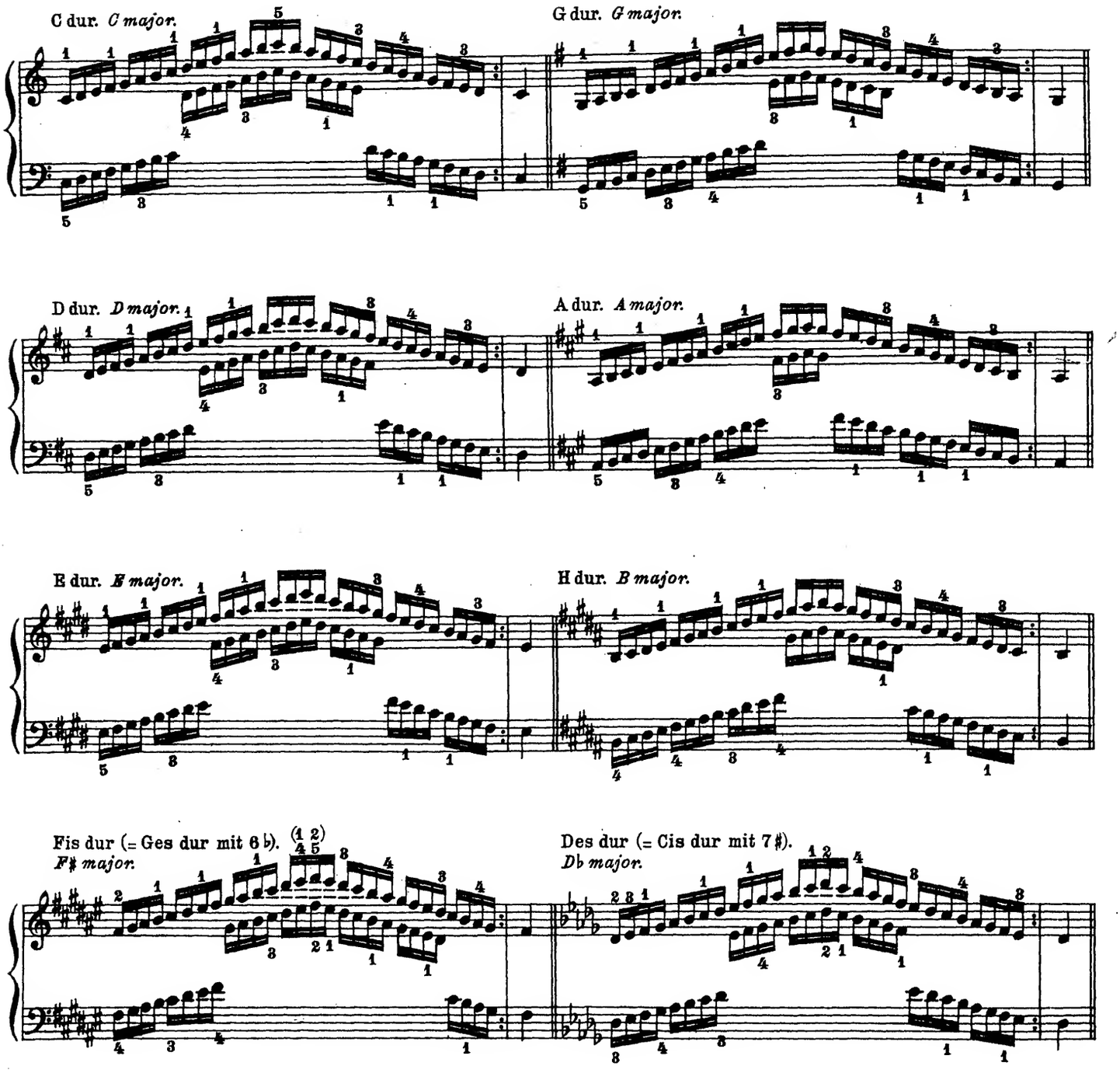
Appendix.

Diatonische Tonleitern.

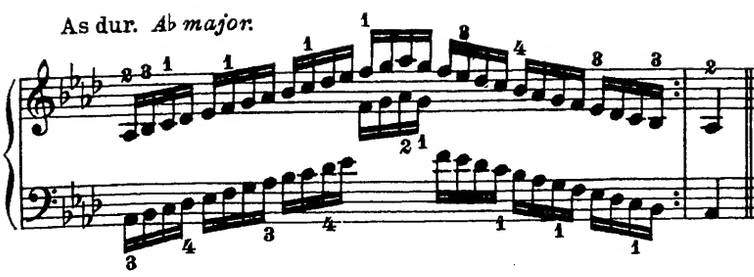
Diatonic Scales.

Dur-Tonleitern:

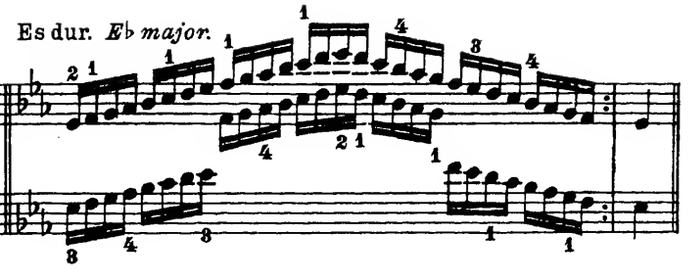
Major Scales:



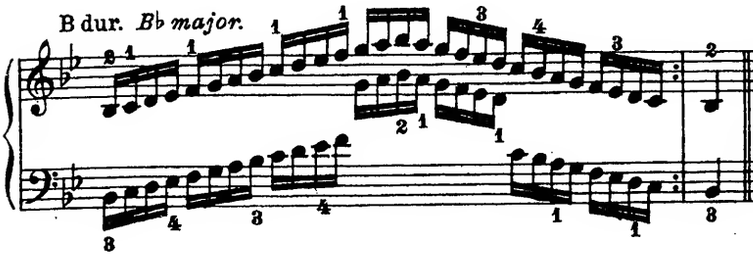
As dur. *A♭ major.*



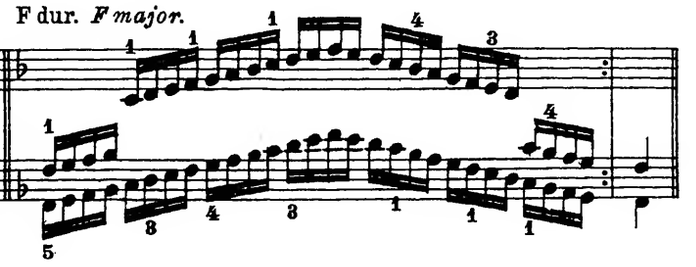
Es dur. *E♭ major.*



B dur. *B♭ major.*



F dur. *F major.*



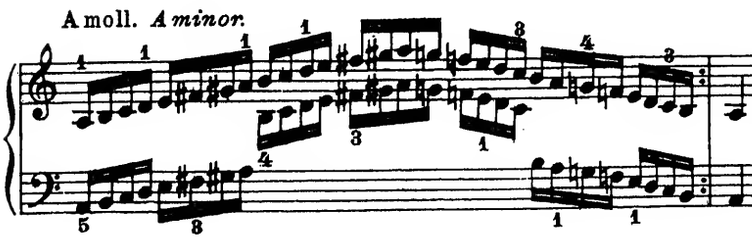
Moll-Tonleitern:

Minor Scales:

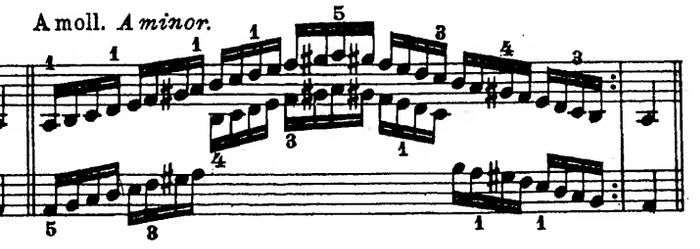
Melodisch.
Melodic.

Harmonisch.
Harmonic.

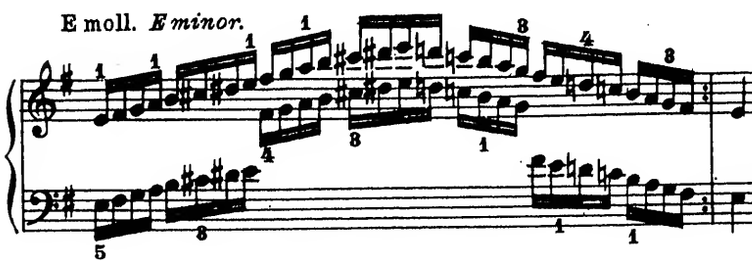
A moll. *A minor.*



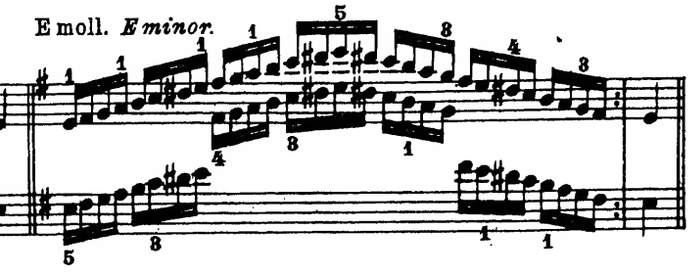
A moll. *A minor.*



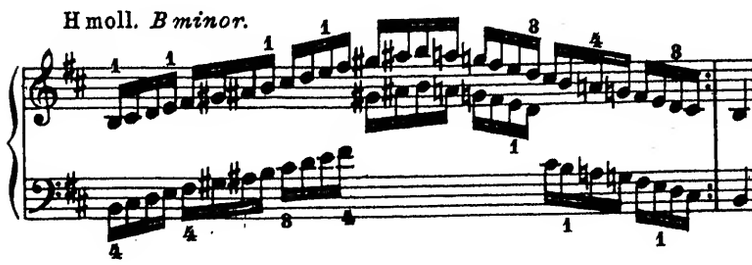
E moll. *E minor.*



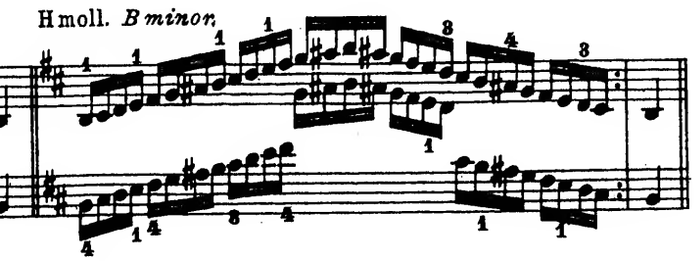
E moll. *E minor.*



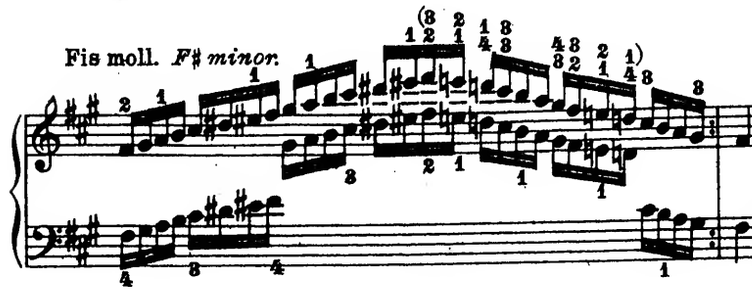
H moll. *B minor.*



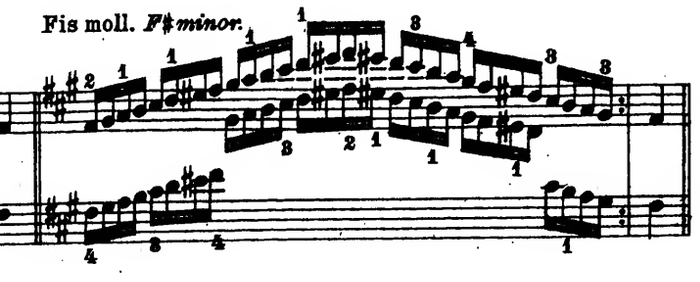
H moll. *B minor.*



Fis moll. *F♯ minor.*



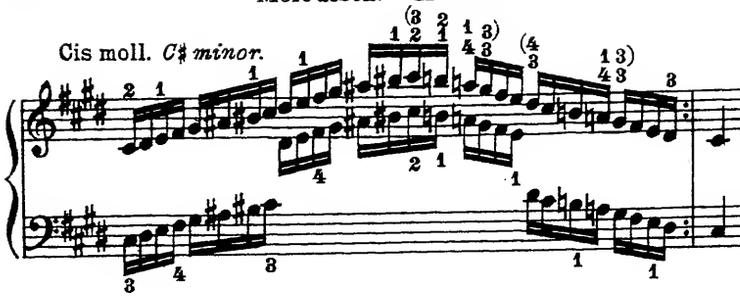
Fis moll. *F♯ minor.*



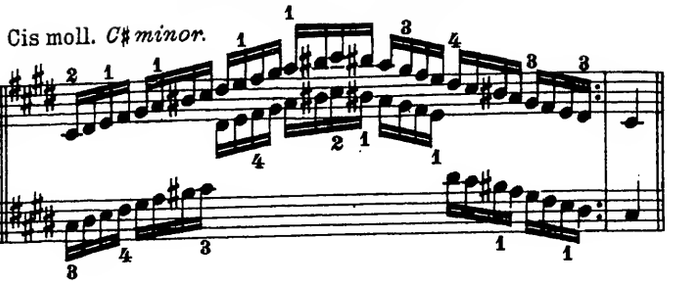
Melodisch. *Melodic.*

Harmonisch. *Harmonic.*

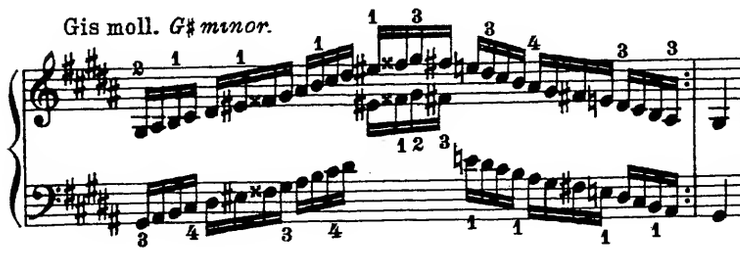
Cis moll. *C♯ minor.*



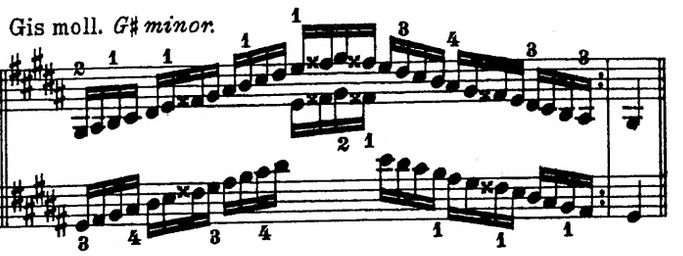
Cis moll. *C♯ minor.*



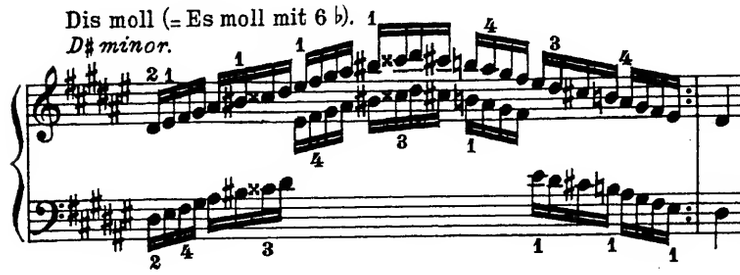
Gis moll. *G♯ minor.*



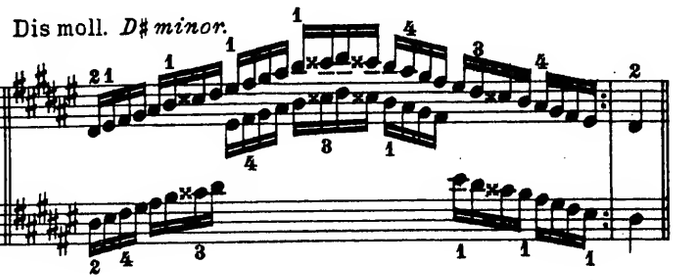
Gis moll. *G♯ minor.*



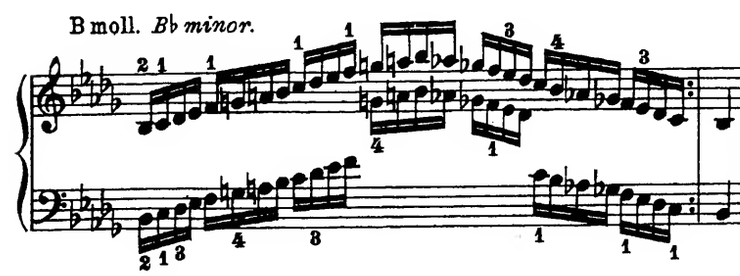
Dis moll (= Es moll mit 6 ♭). *D♯ minor.*



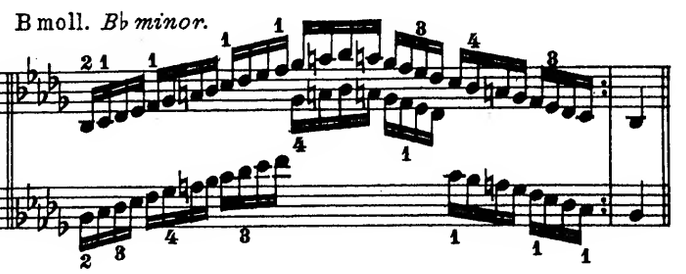
Dis moll. *D♯ minor.*



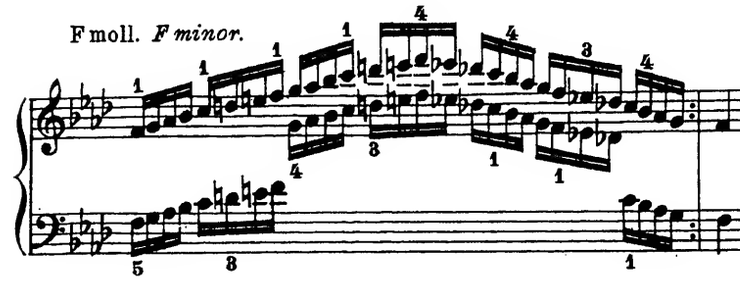
B moll. *B♭ minor.*



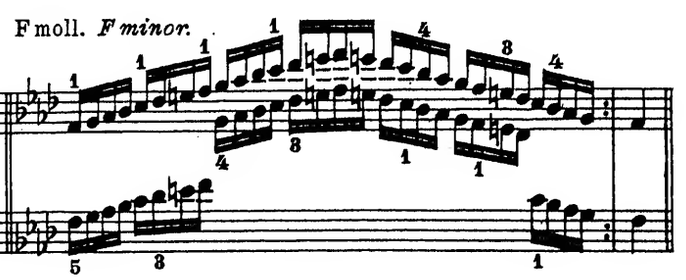
B moll. *B♭ minor.*



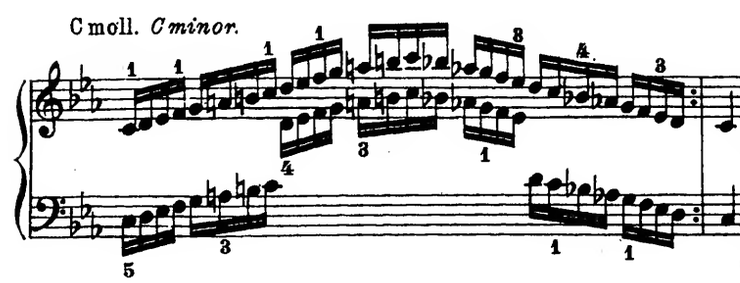
F moll. *F minor.*



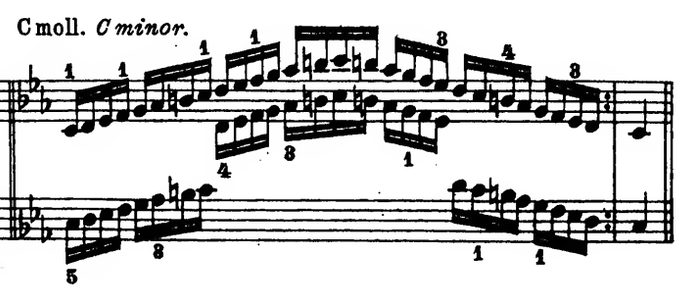
F moll. *F minor.*



C moll. *C minor.*

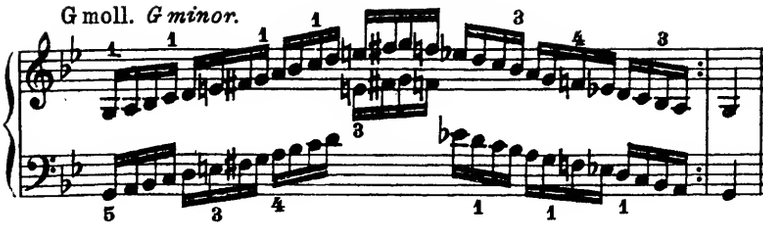


C moll. *C minor.*

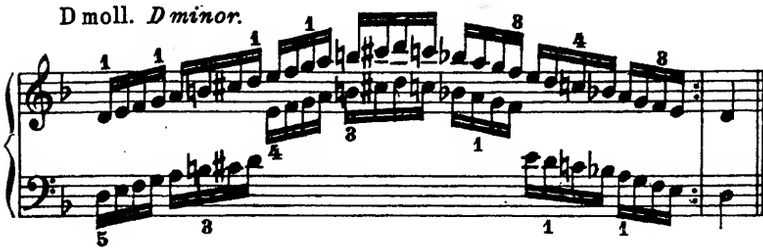


Melodisch. *Melodic.*

G moll. *G minor.*

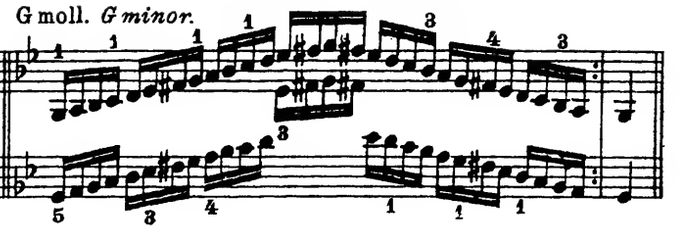


D moll. *D minor.*

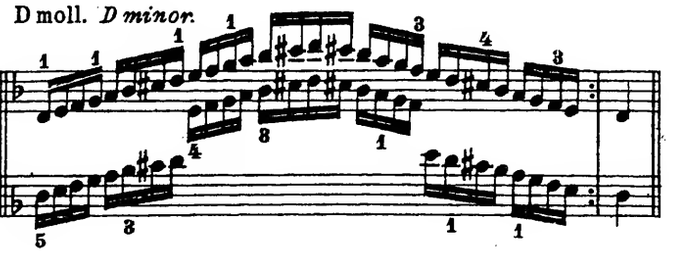


Harmonisch. *Harmonic.*

G moll. *G minor.*

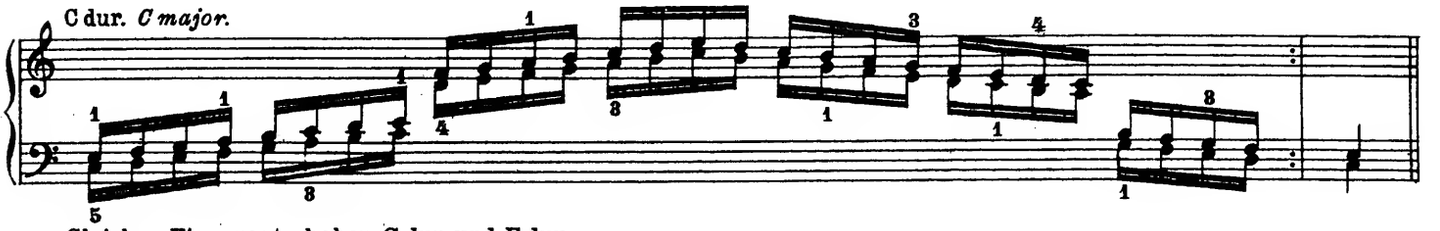


D moll. *D minor.*



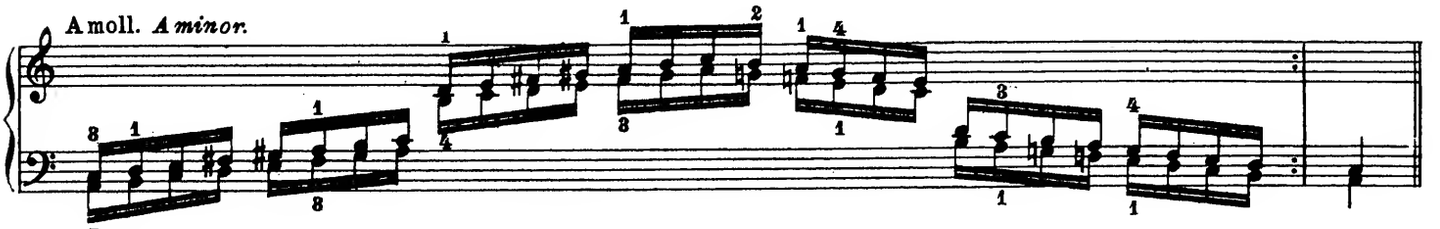
In Terzen.*) *In Thirds.**)

C dur. *C major.*



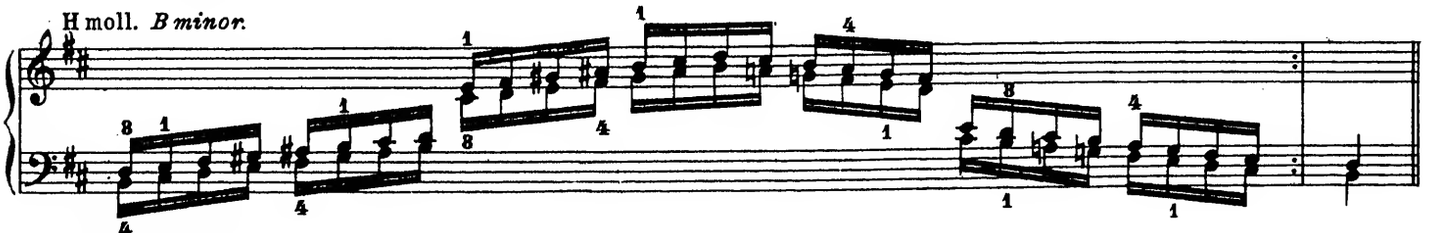
Gleichen Fingersatz haben G dur und F dur.
G major and F major have the same fingering.

A moll. *A minor.*



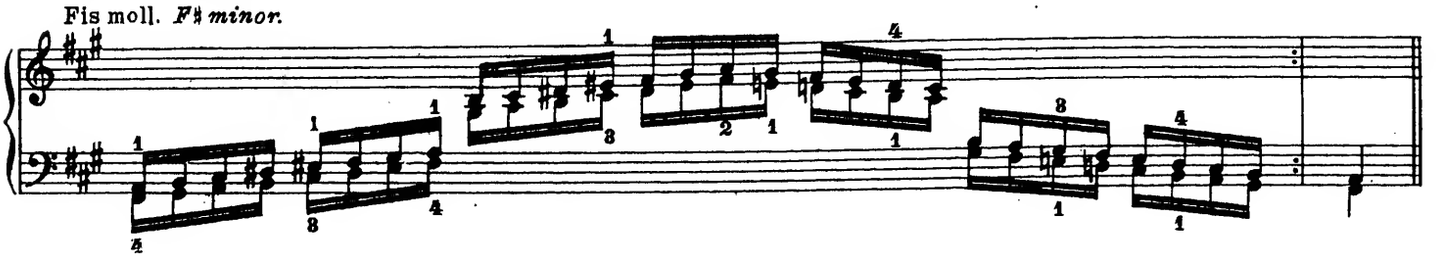
Gleichen Fingersatz: E moll, D dur, A dur, E dur.
E minor, D major, A major, E major have the same fingering.

H moll. *B minor.*



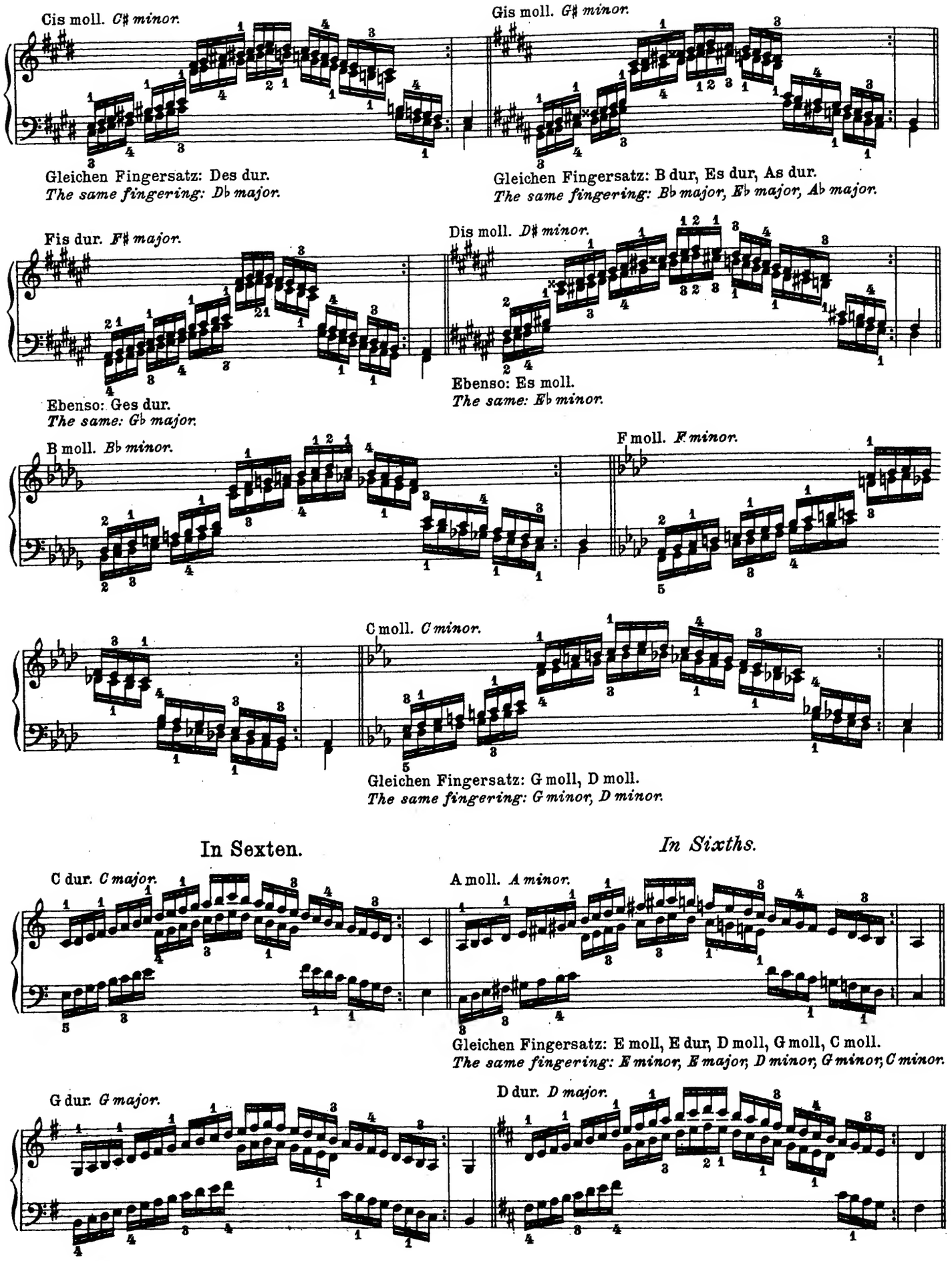
Gleichen Fingersatz: H dur.
The same fingering: B major.

Fis moll. *F♯ minor.*



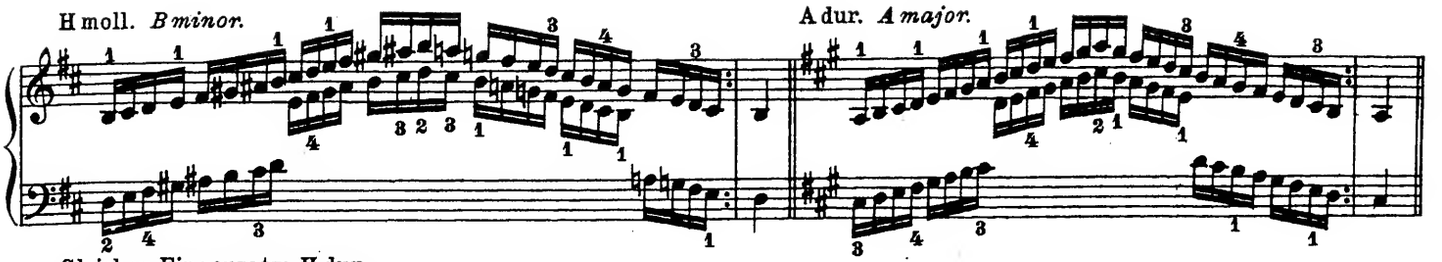
*) Zunächst in Dezimen (rechte Hand eine Oktave höher) zu üben.

*) *Study first in Tenths (right hand an octave higher).*


Cis moll. C♯ minor.
Gis moll. G♯ minor.
Gleichen Fingersatz: Des dur.
The same fingering: D♭ major.
Gleichen Fingersatz: B dur, Es dur, As dur.
The same fingering: B♭ major, E♭ major, A♭ major.
Fis dur. F♯ major.
Dis moll. D♯ minor.
Ebenso: Ges dur.
The same: G♭ major.
Ebenso: Es moll.
The same: E♭ minor.
B moll. B♭ minor.
F moll. F minor.
C moll. C minor.
Gleichen Fingersatz: G moll, D moll.
The same fingering: G minor, D minor.
In Sexten.
In Sixths.
C dur. C major.
A moll. A minor.
Gleichen Fingersatz: E moll, E dur, D moll, G moll, C moll.
The same fingering: E minor, E major, D minor, G minor, C minor.
G dur. G major.
D dur. D major.

H moll. *B minor.*

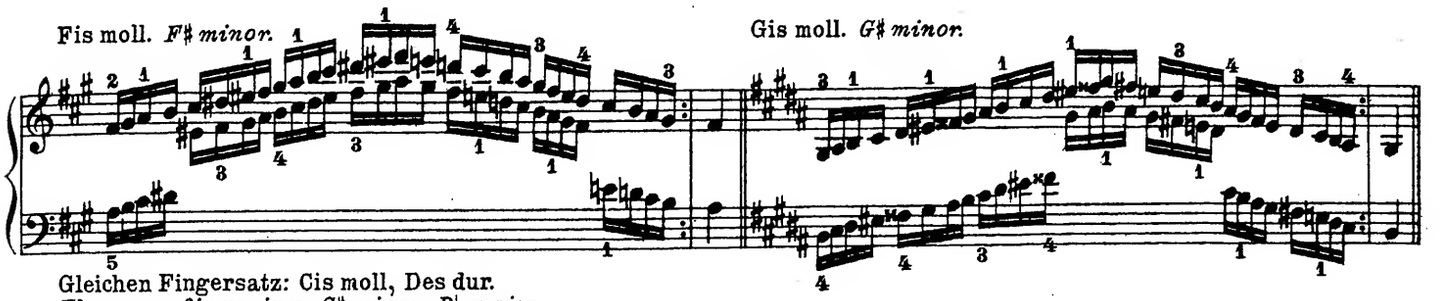
A dur. *A major.*



Gleichen Fingersatz: H dur.
The same fingering: B major.

Fis moll. *F♯ minor.*

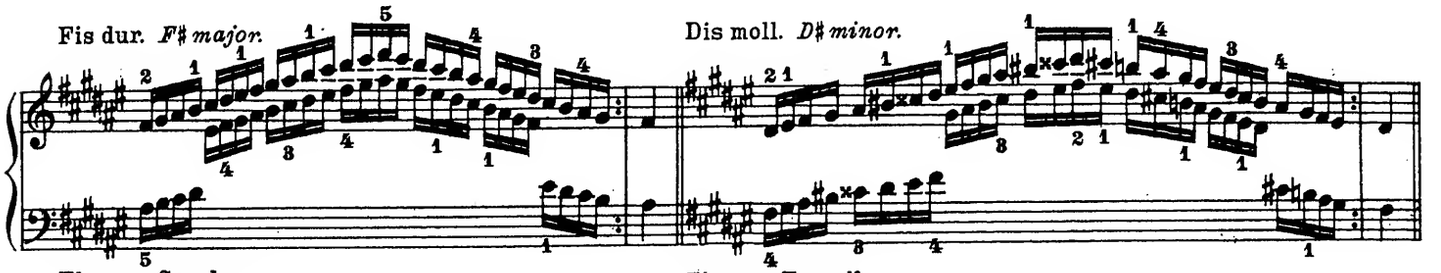
Gis moll. *G♯ minor.*



Gleichen Fingersatz: Cis moll, Des dur.
The same fingering: C♯ minor, D♭ major.

Fis dur. *F♯ major.*

Dis moll. *D♯ minor.*

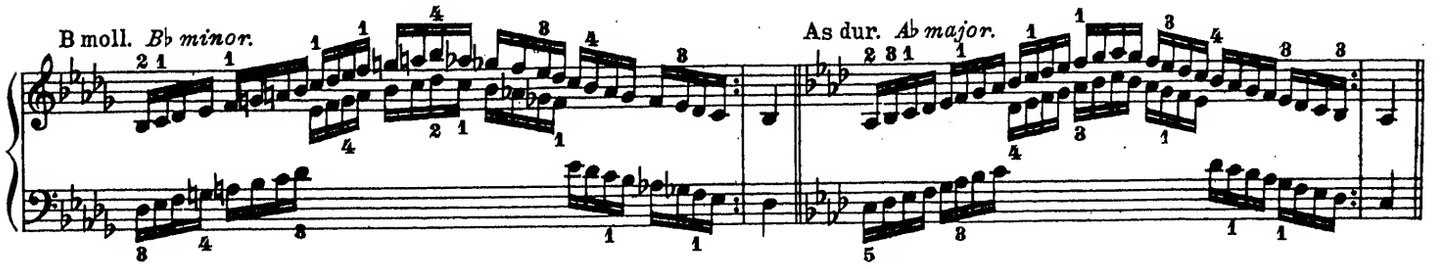


Ebenso: Ges dur.
The same: G♭ major.

Ebenso: Es moll.
The same: E♭ minor.

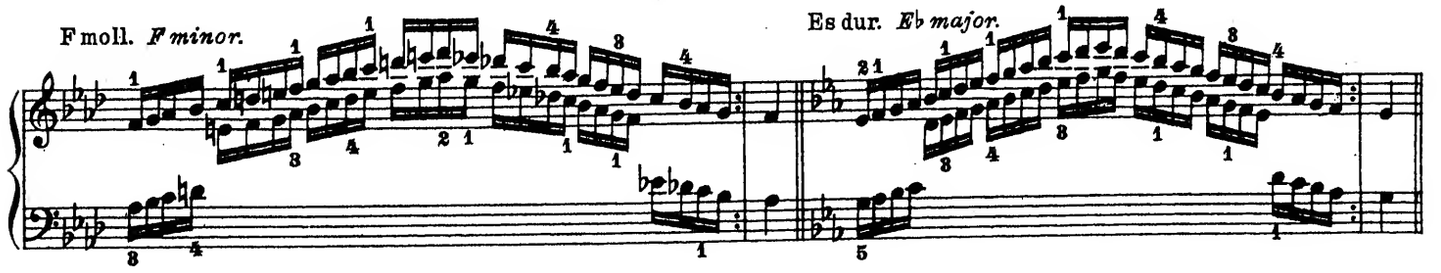
B moll. *B♭ minor.*

As dur. *A♭ major.*



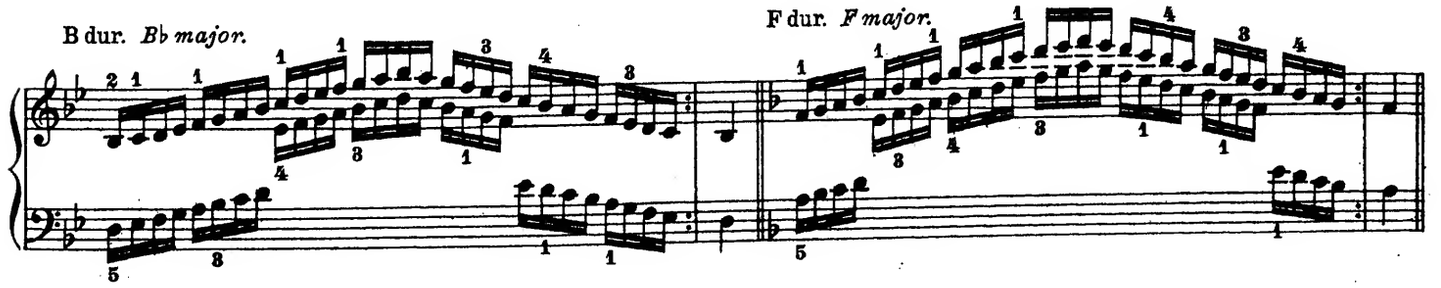
F moll. *F minor.*

Es dur. *E♭ major.*



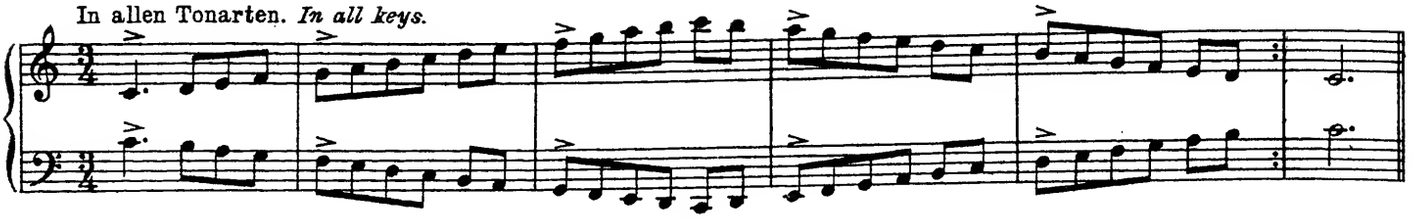
B dur. *B♭ major.*

F dur. *F major.*

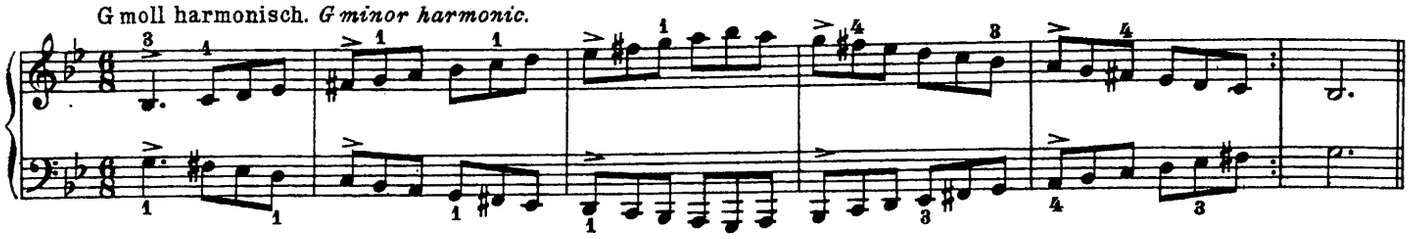


In Gegenbewegung und verschiedener Betonung. *In contrary motion and with varying accent.*

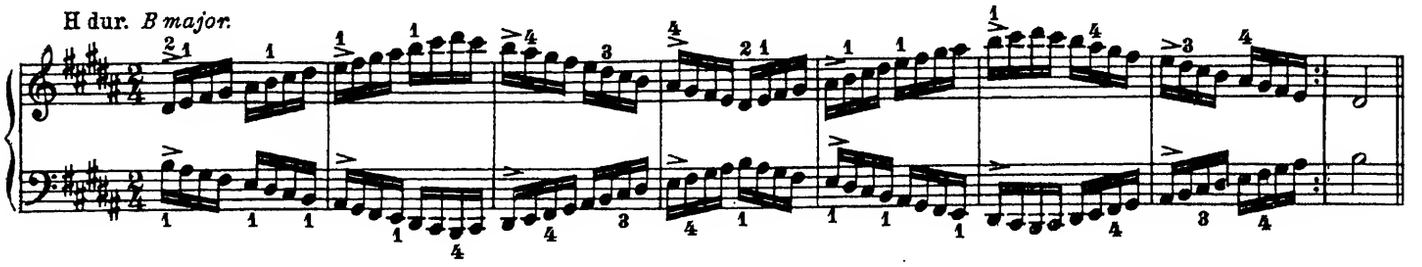
In allen Tonarten. *In all keys.*



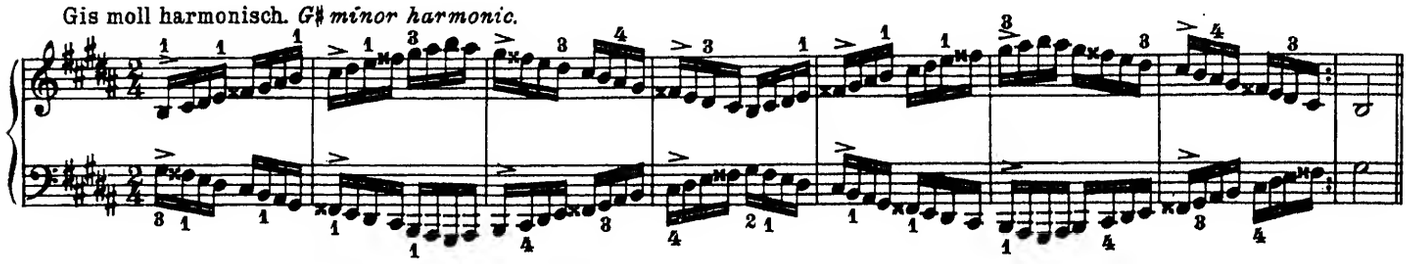
G moll harmonisch. *G minor harmonic.*



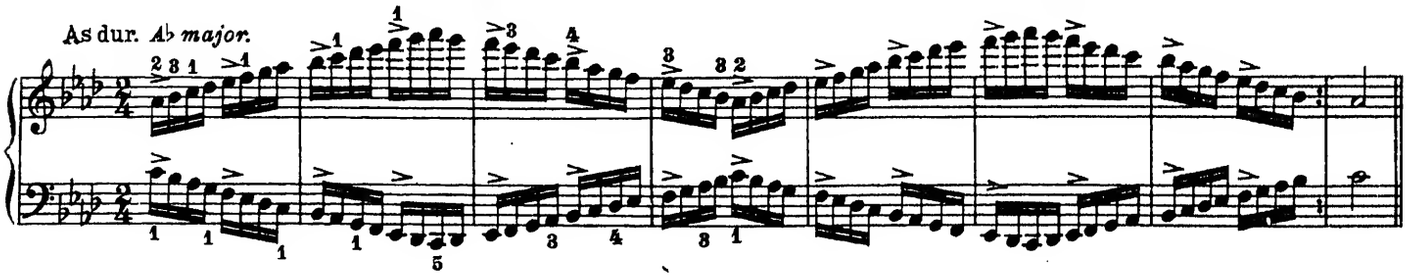
H dur. *B major.*



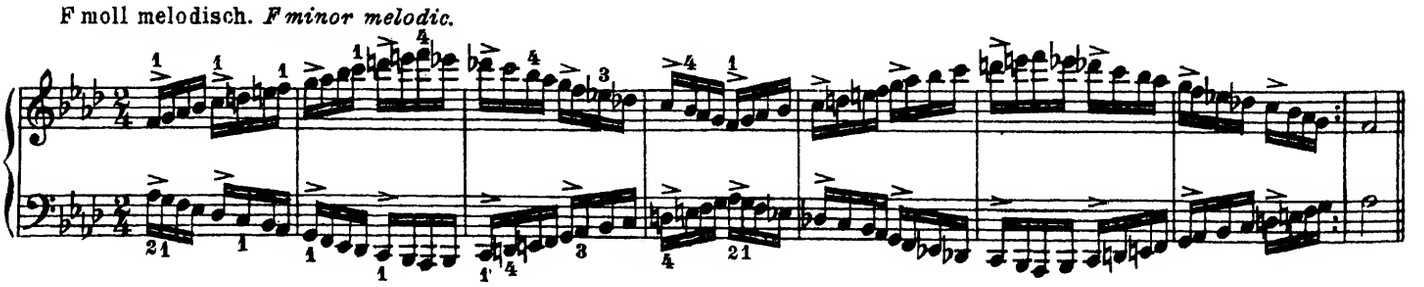
Gis moll harmonisch. *G♯ minor harmonic.*



As dur. *A♭ major.*



F moll melodisch. *F minor melodic.*



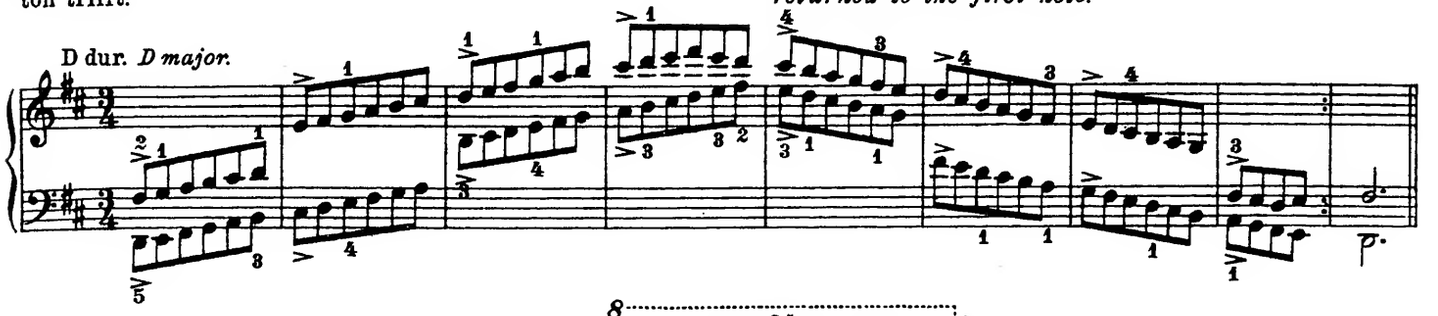
Dezimen und Sexten gemischt.

Tenths and Sixths mixed.

Dreimal zu spielen, bis der Akzent wieder den Anfangston trifft.

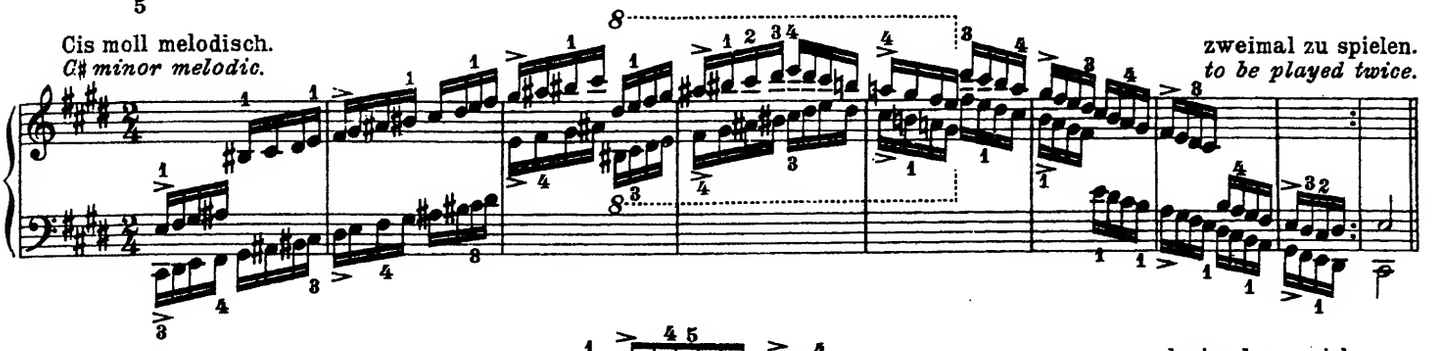
To be played three times, till the shifting accent has returned to the first note.

D dur. *D major.*



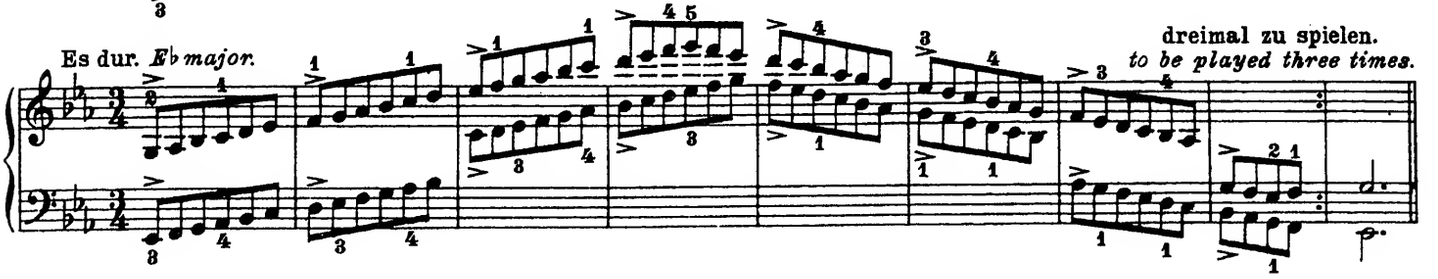
Cis moll melodisch.
C♯ minor melodic.

zweimal zu spielen.
to be played twice.

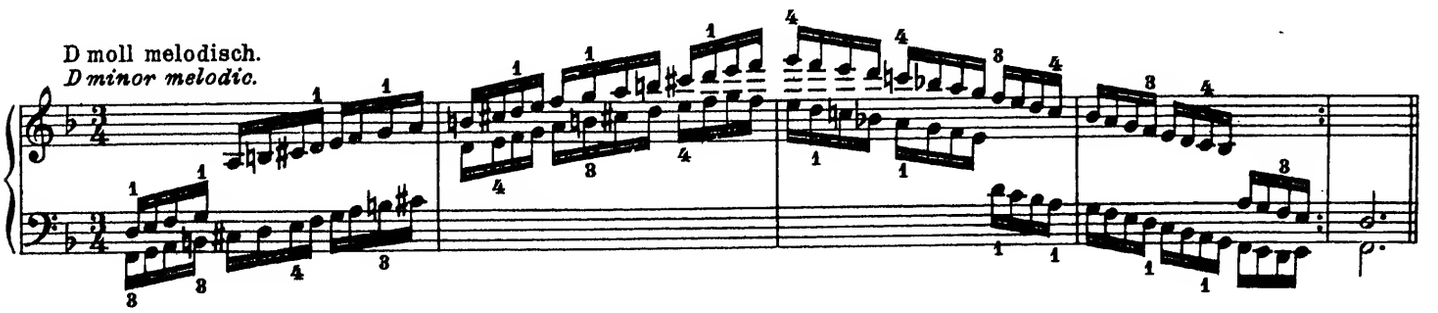


Es dur. *E♭ major.*

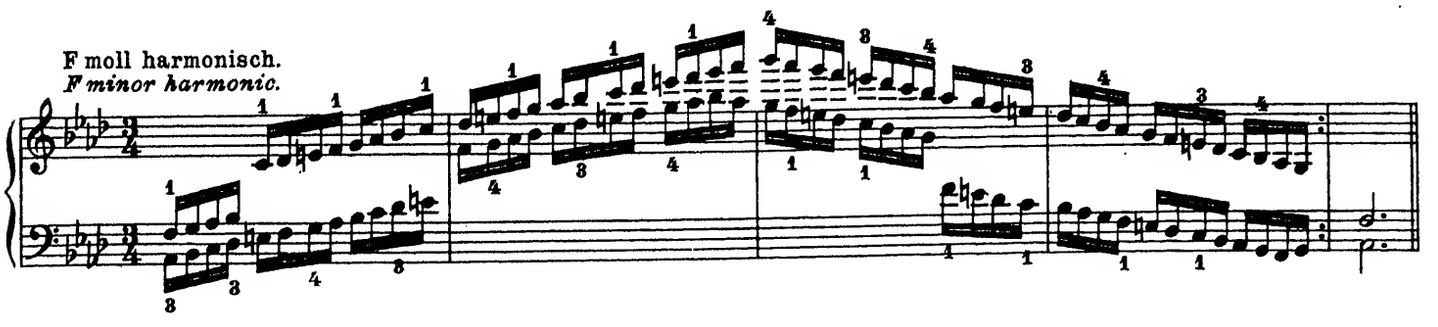
dreimal zu spielen.
to be played three times.



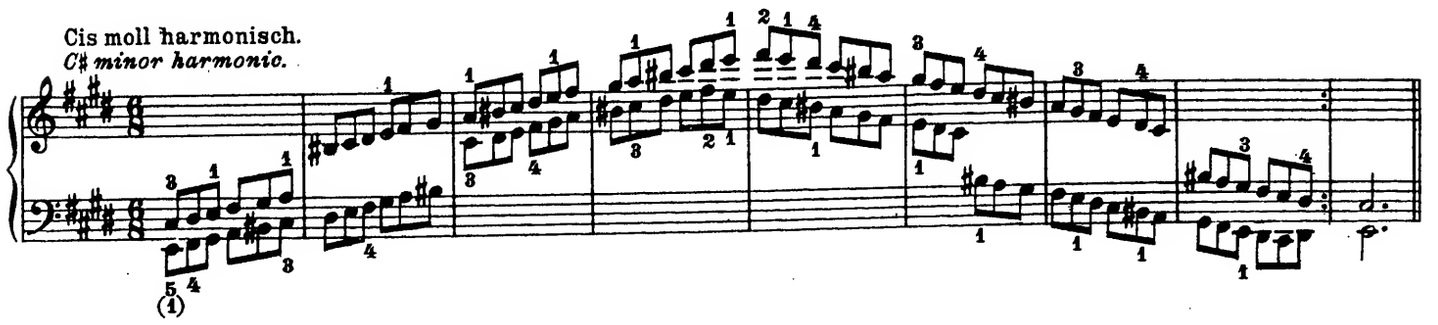
D moll melodisch.
D minor melodic.



F moll harmonisch.
F minor harmonic.

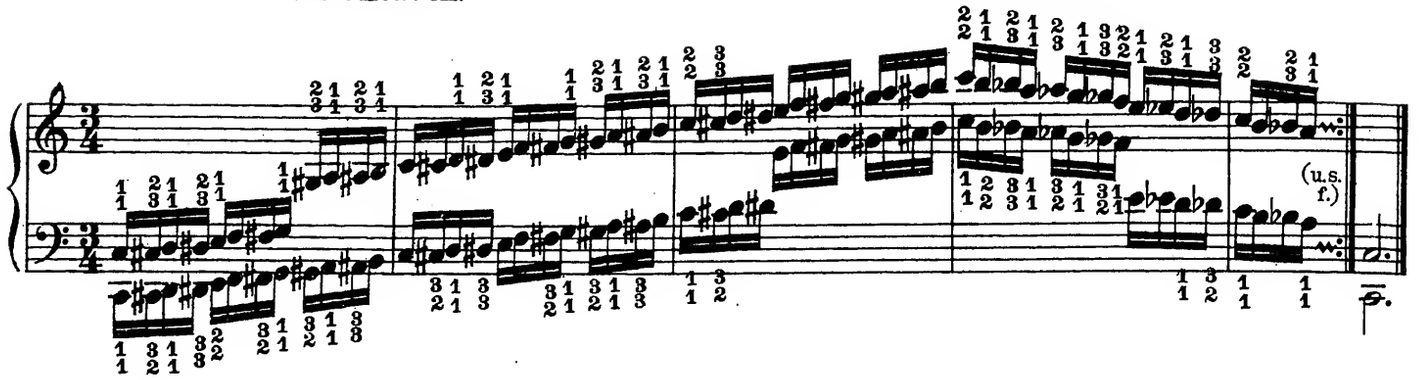


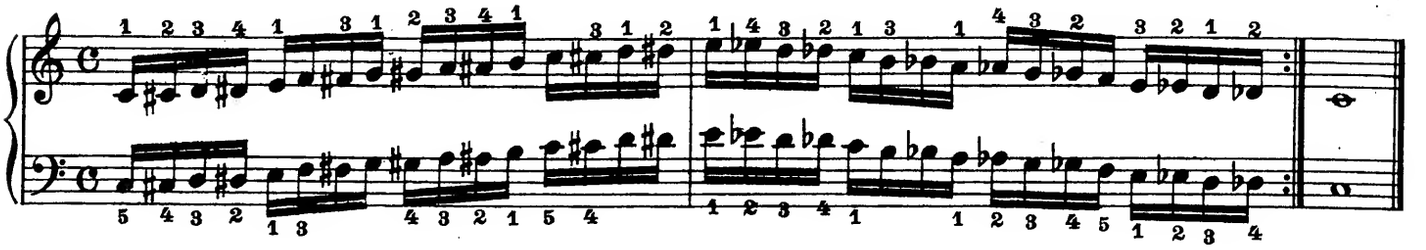
Cis moll harmonisch.
C♯ minor harmonic.



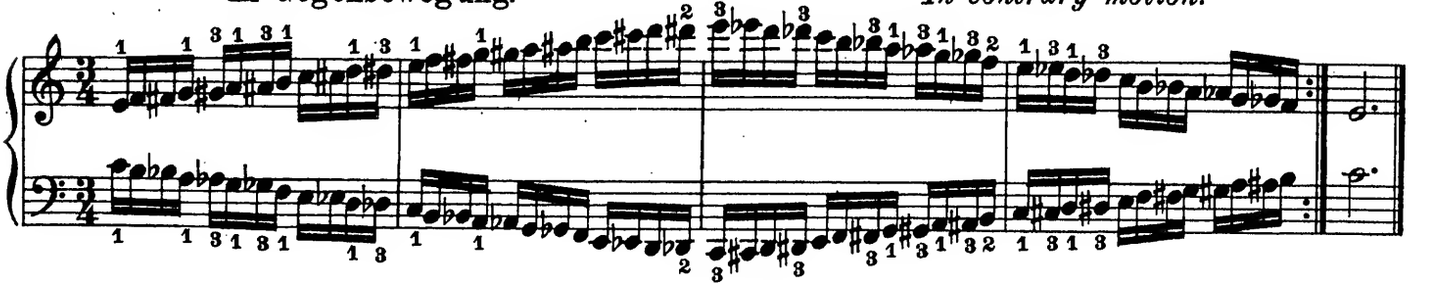
Chromatische Tonreihen. *Chromatic passages.*

In Oktaven. *In Octaves.*



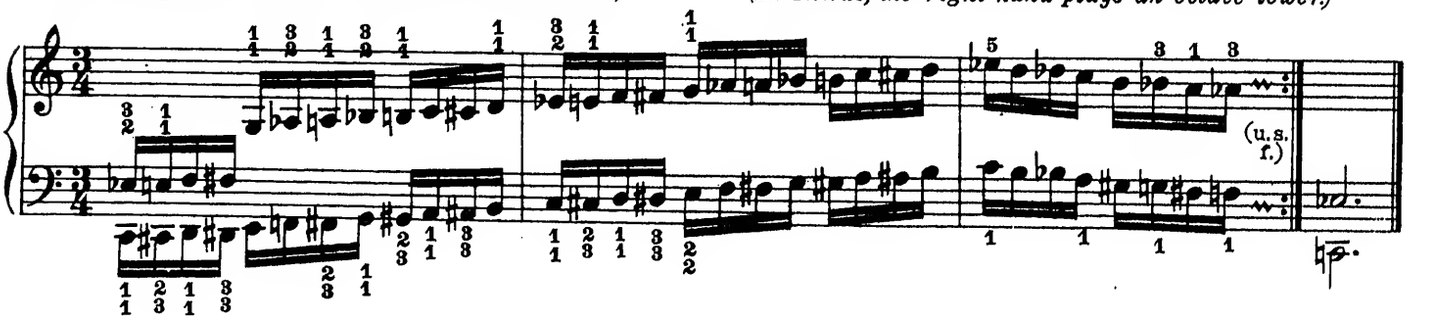


In Gegenbewegung. *In contrary motion.*

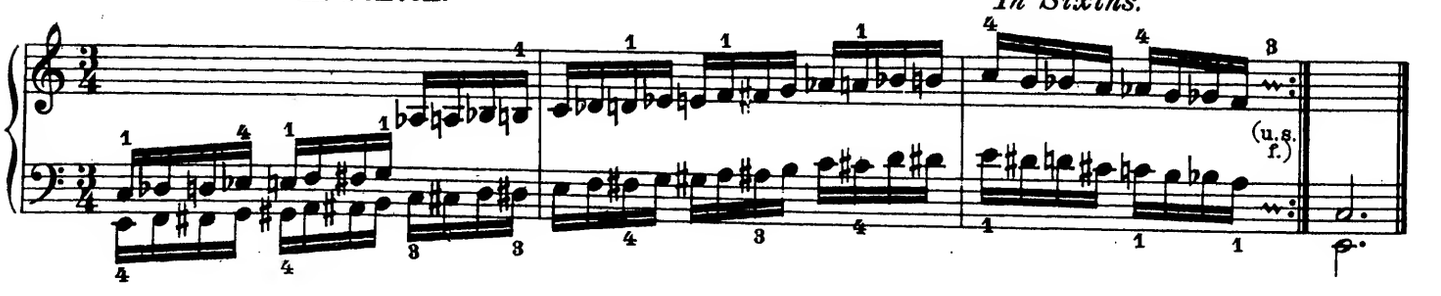


In Dezimen. *In Tenths.*

(In Terzen spielt die rechte Hand eine Oktave tiefer.) *(In Thirds, the right hand plays an octave lower.)*

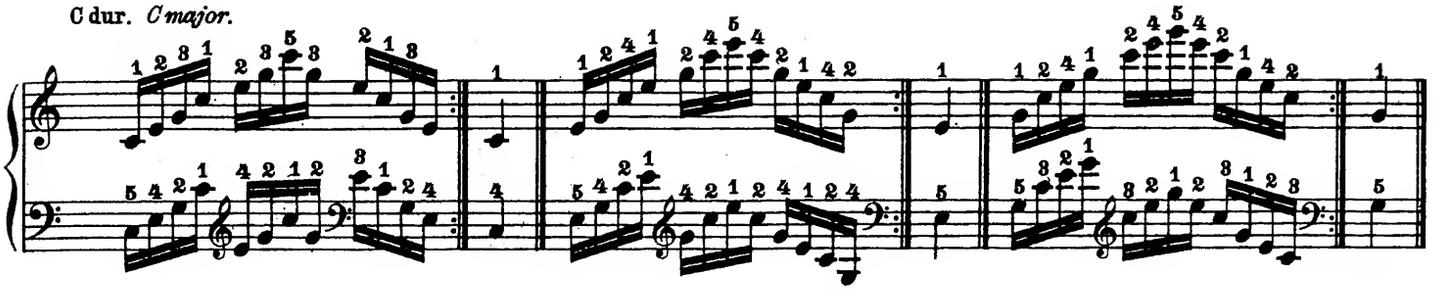


In Sexten. *In Sixths.*



Dreiklang- (Akkord-) Arpeggien. | *Arpeggi of common chords.*

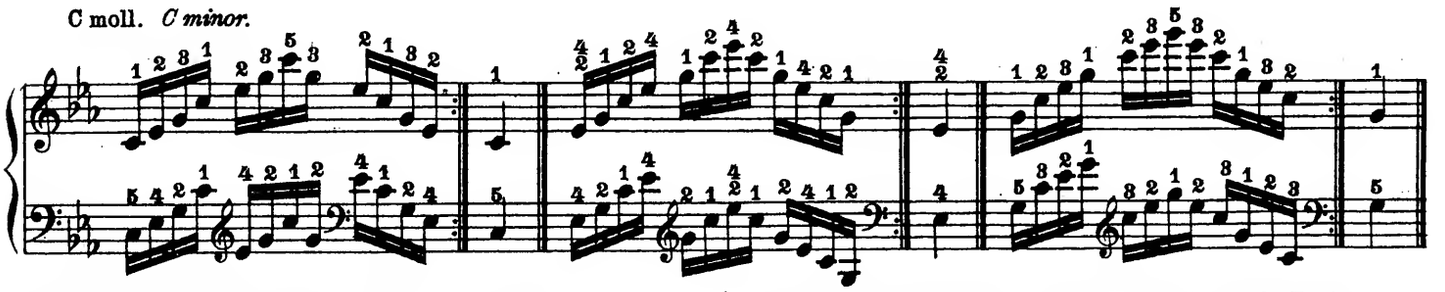
C dur. *C major.*



Derselbe Fingersatz gilt für G dur, F dur, Fis (Ges) dur, A moll, E moll, D moll, Es (Dis) moll.

The same fingering is used in G maj., F maj., F♯ maj., (G♭ maj.) A min., E min., D min., E♭ (D♯) min.

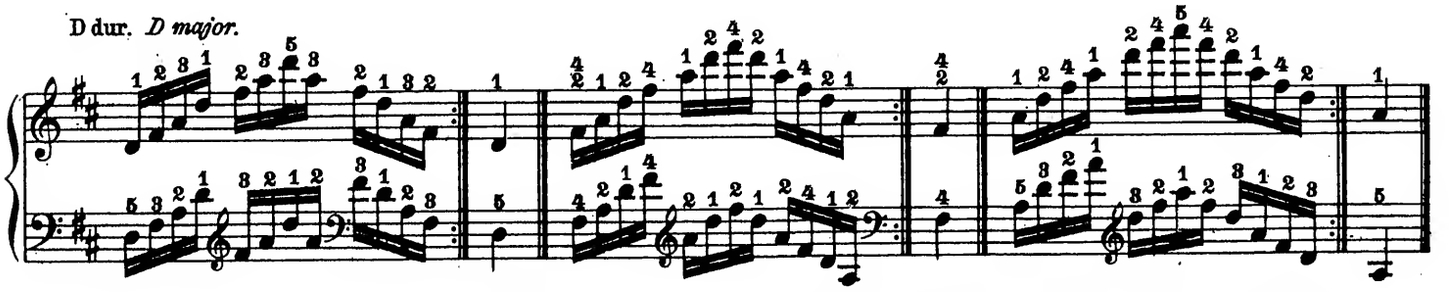
C moll. *C minor.*



Derselbe Fingersatz gilt für G moll und F moll.

The same fingering is used in G min. and F min.

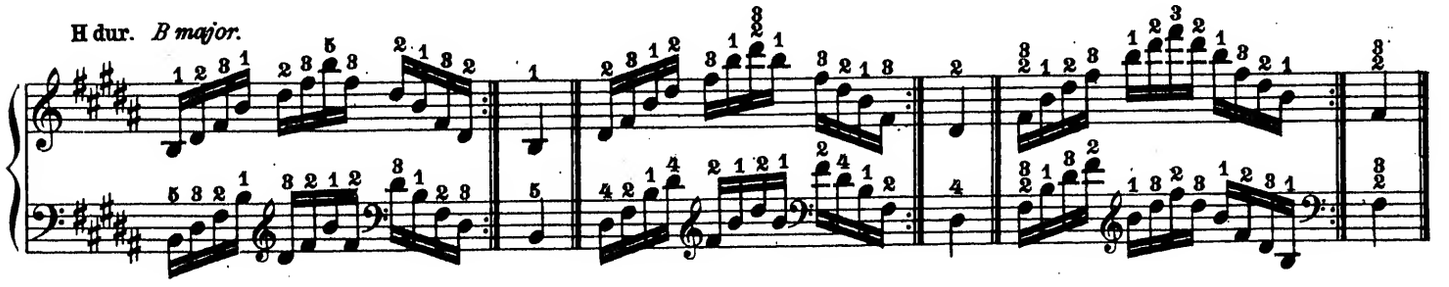
D dur. *D major.*



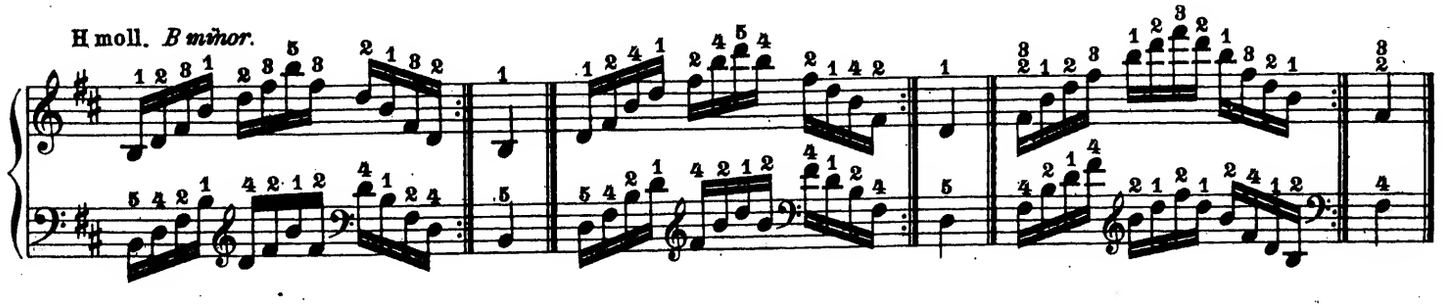
Derselbe Fingersatz gilt für A dur und E dur.

The same fingering is used in A maj. and E maj.

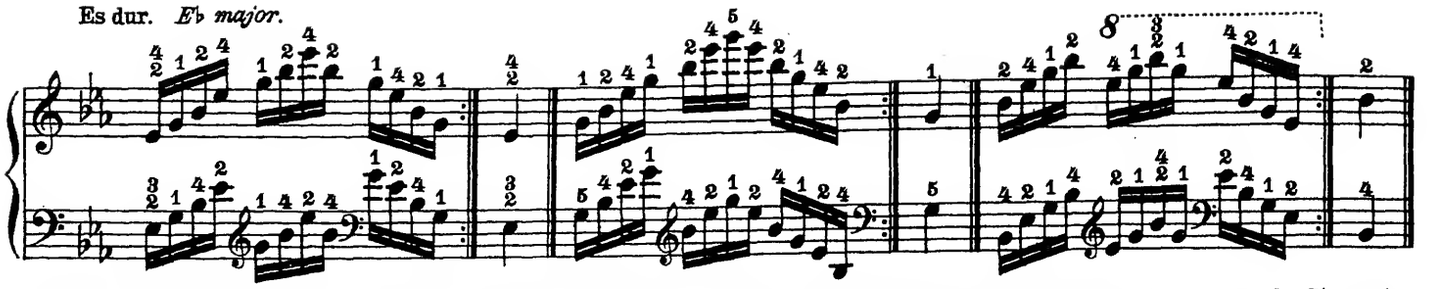
H dur. *B major.*



H moll. *B minor.*



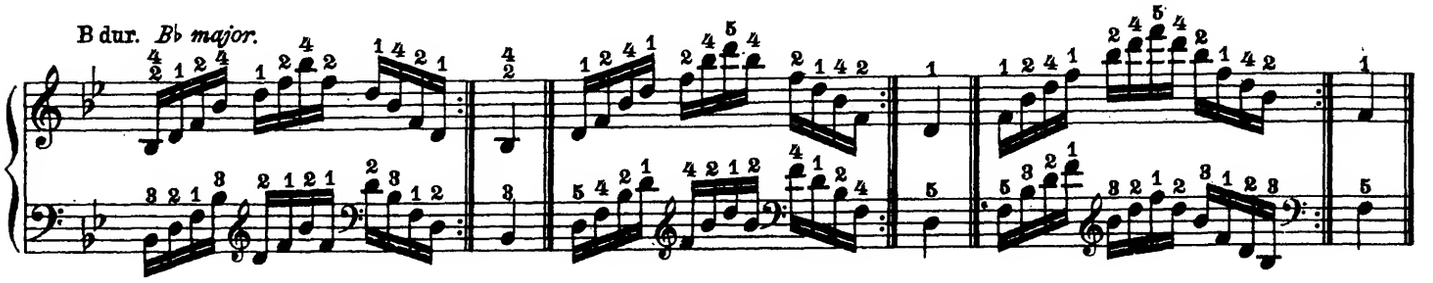
Es dur. *E♭ major.*



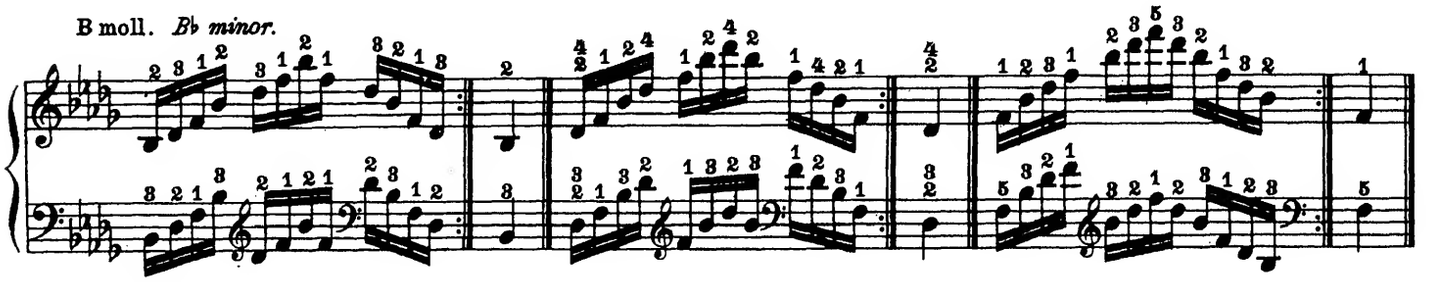
Derselbe Fingersatz gilt für As dur und Des dur, Fis moll. Cis moll und Gis moll.

The same fingering is used in A♭ maj. and D♭ major F♯ min., C♯ min. and G♯ minor.

B dur. *B♭ major.*



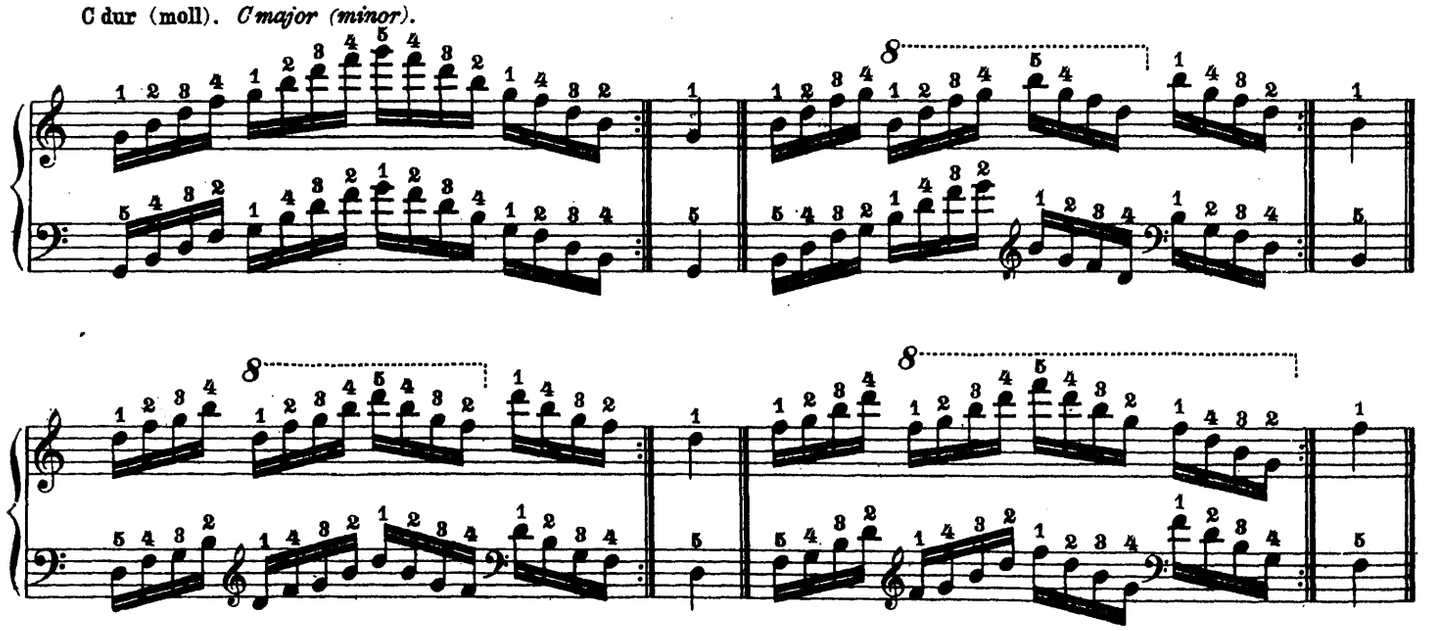
B moll. *B♭ minor.*



Dominantseptimenakkord-Arpeggien.*)

Arpeggi of Dominant Sevenths.)*

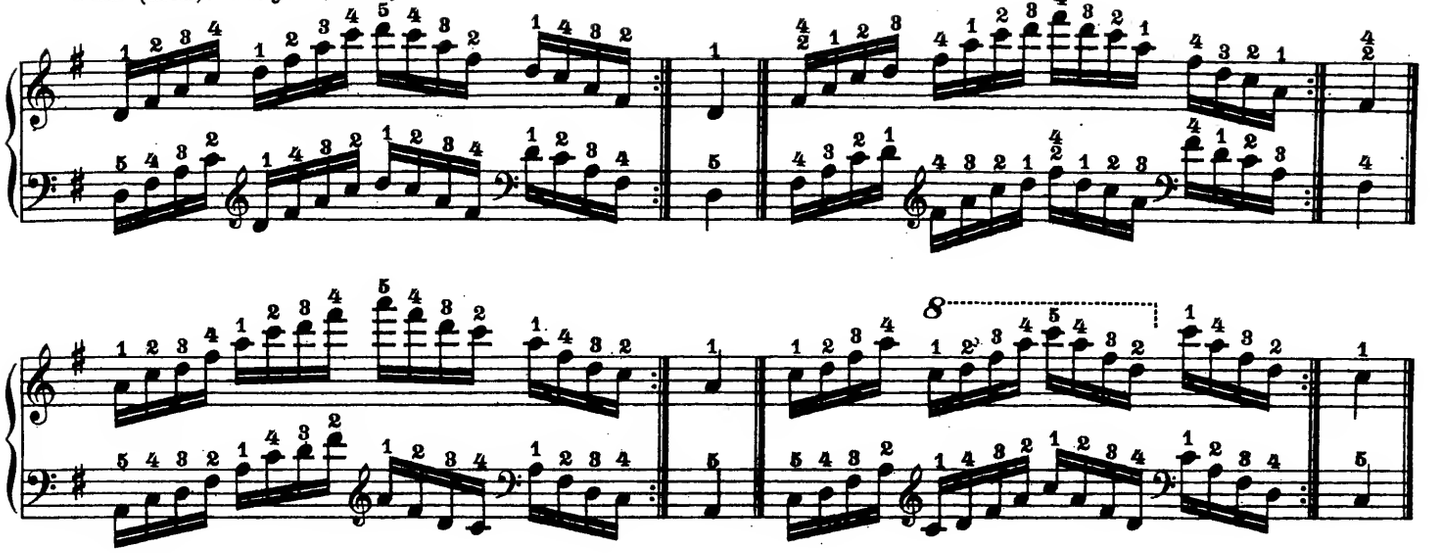
C dur (moll). *C major (minor).*



*) Sie gehören sowohl den Dur- als den Molltonarten, die sich auf derselben Stufe befinden, an; also: C dur hat denselben Dominantseptakkord wie C moll, G dur wie G moll.

*) *They belong both to the major- and to the minor-scales, which are on the same degree; therefore C major has the same dominant seventh as C minor, G major as G minor.*

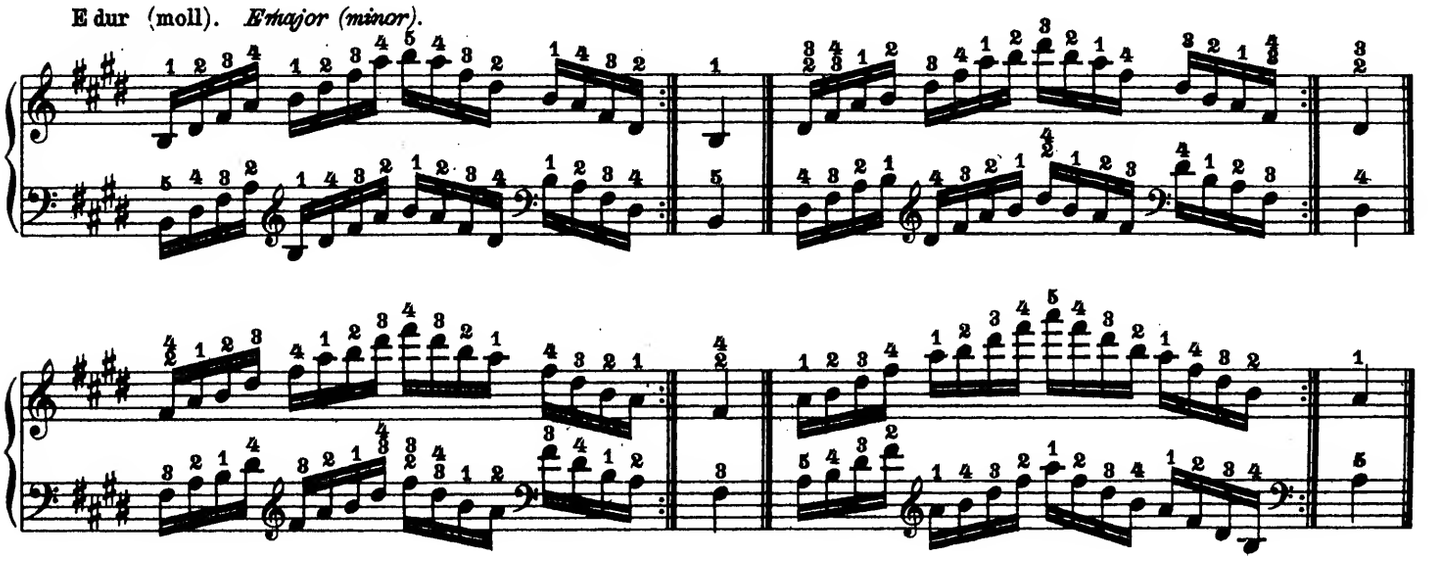
G dur (moll). *G major (minor).*



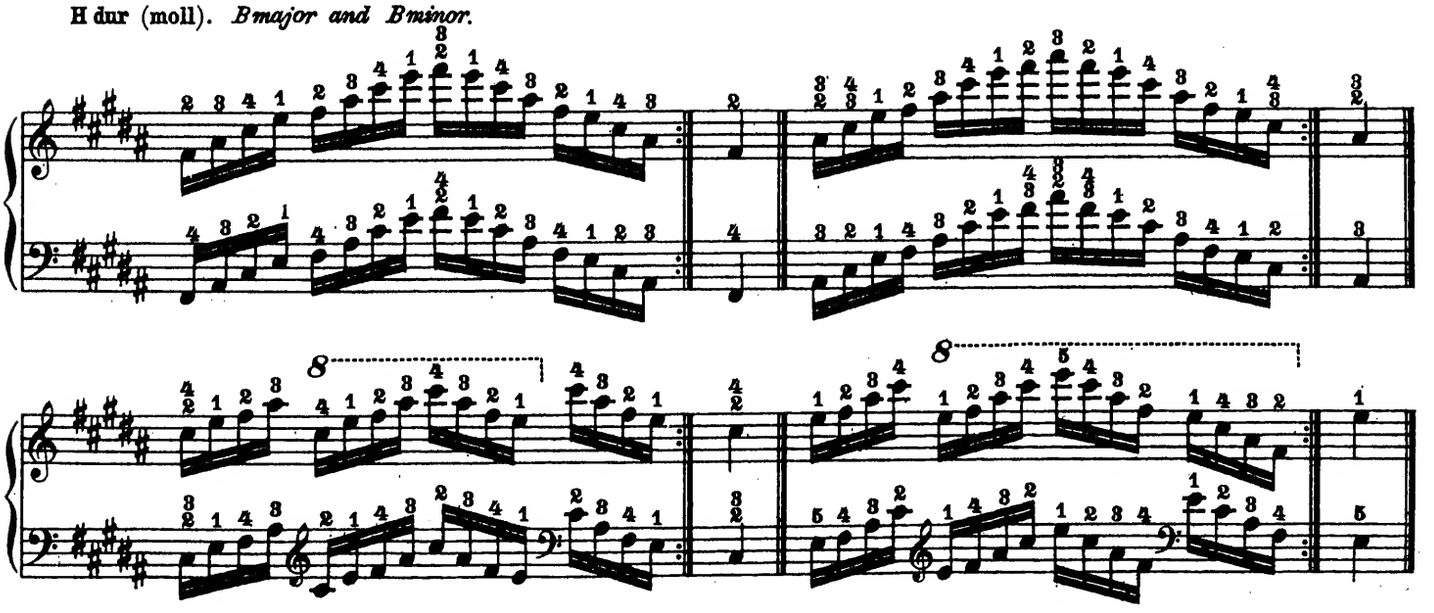
Derselbe Fingersatz gilt für D dur (moll) und A dur (moll).

The same fingering is used in D maj. (min.) and A maj. (min.)

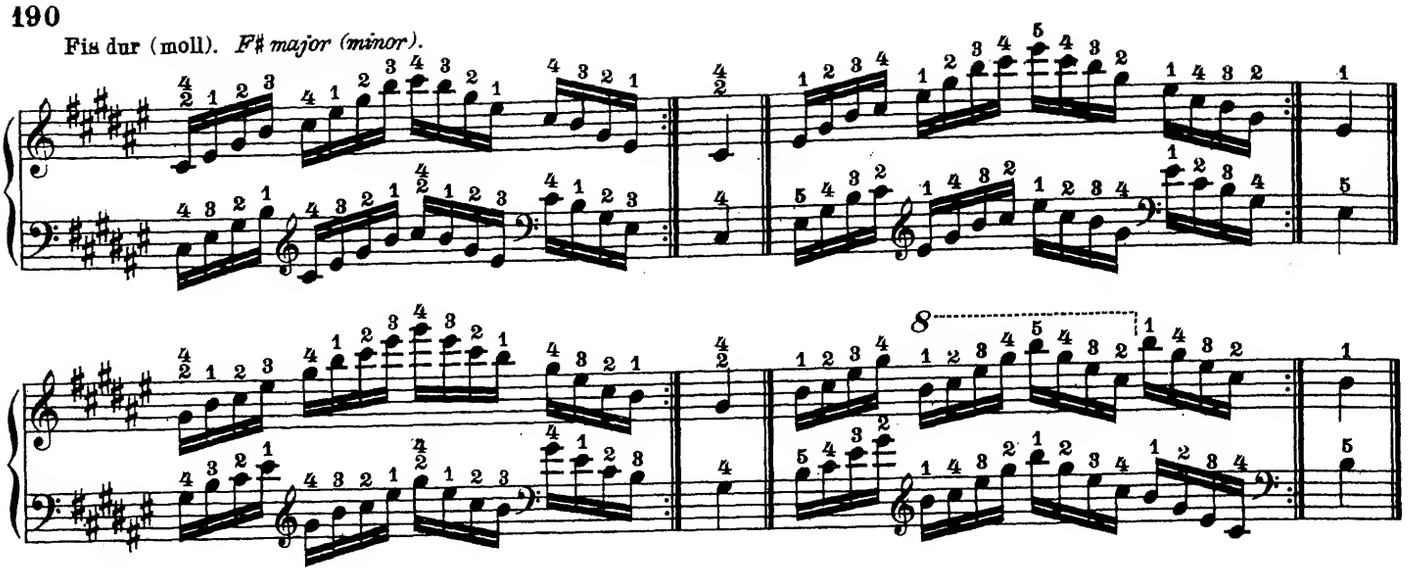
E dur (moll). *E major (minor).*



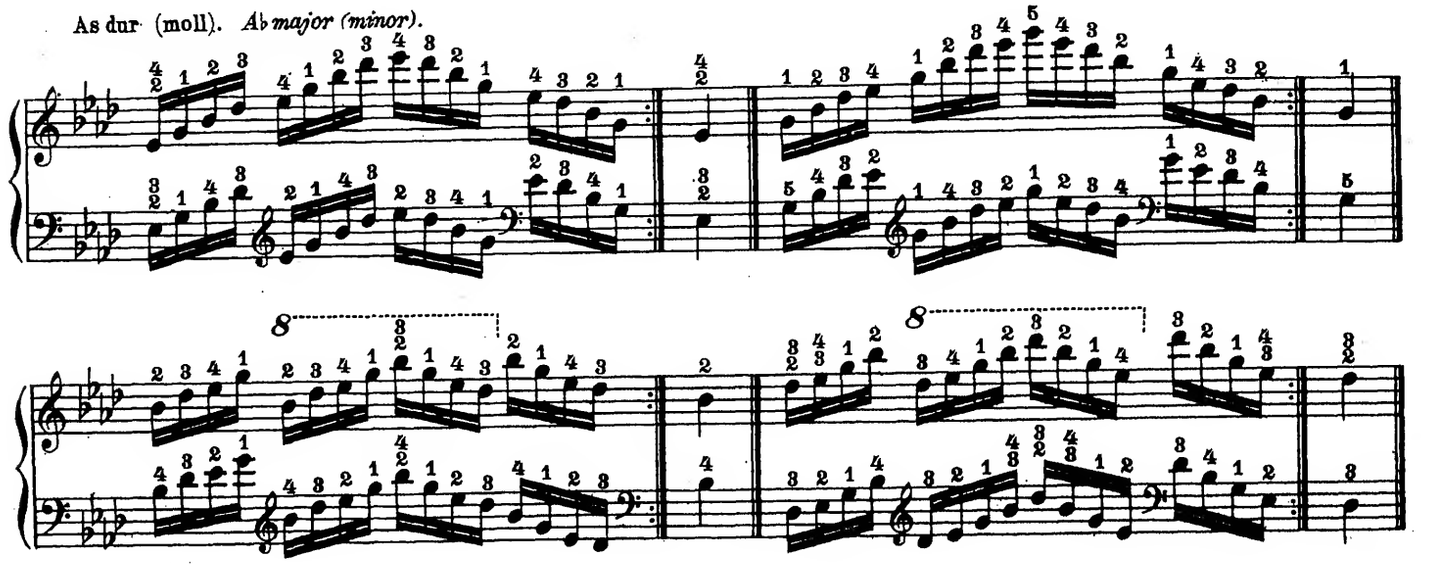
H dur (moll). *B major and B minor.*



Fis dur (moll). *F♯ major (minor).*

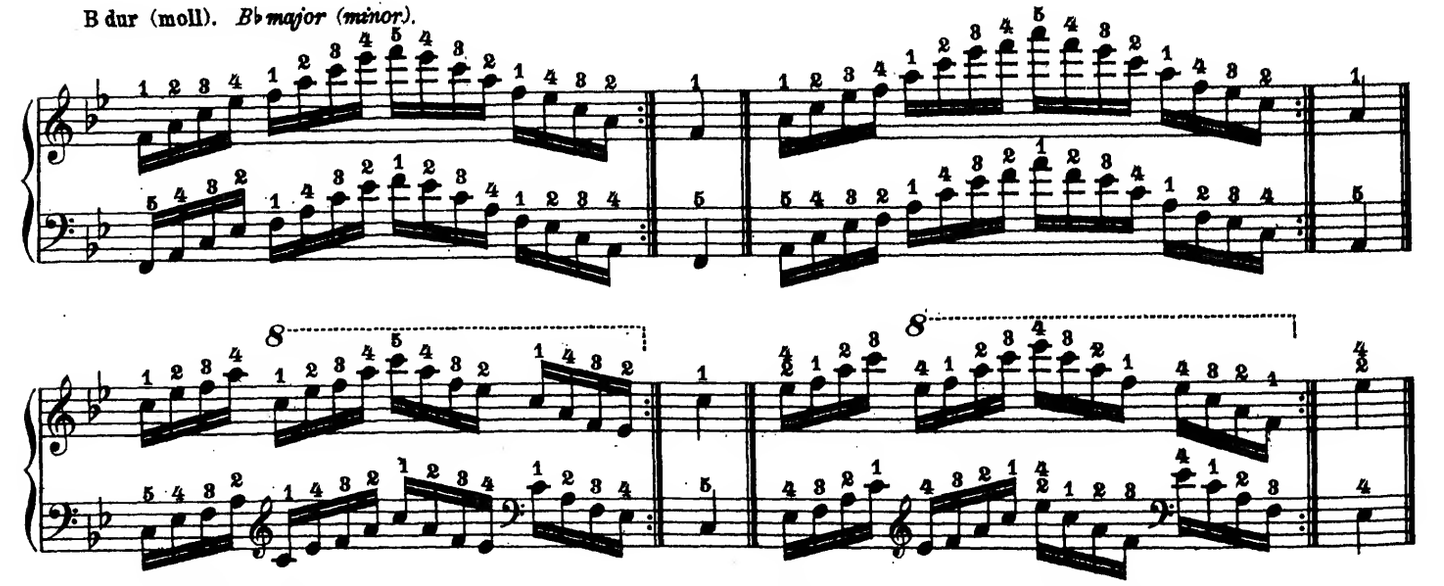


As dur (moll). *A♭ major (minor).*



Derselbe Fingersatz gilt für Es dur (moll) und Des dur (moll). | *The same fingering is used in E♭ maj. (min.) and D♭ maj. (min.)*

B dur (moll). *B♭ major (minor).*

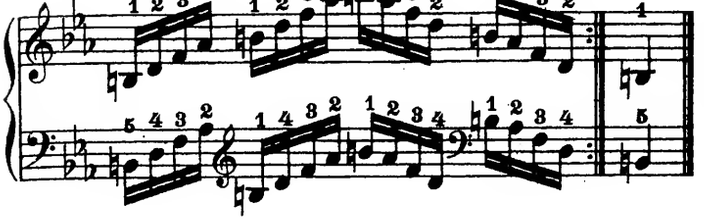


Derselbe Fingersatz gilt für F dur (moll). | *The same fingering is used in F maj. (min.)*

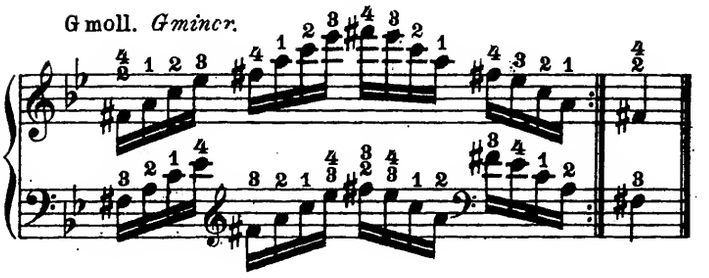
Verminderte Septimenakkord-Arpeggien.*)

Arpeggi of Diminished Sevenths. *)

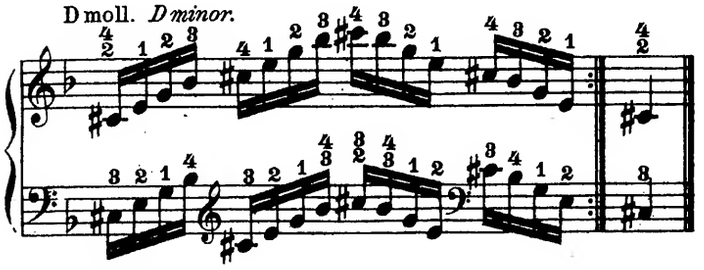
C moll. *C minor.*



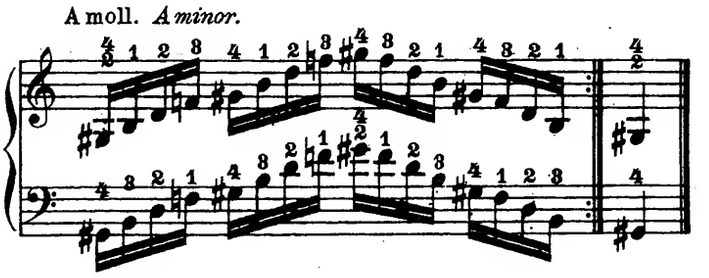
G moll. *G minor.*



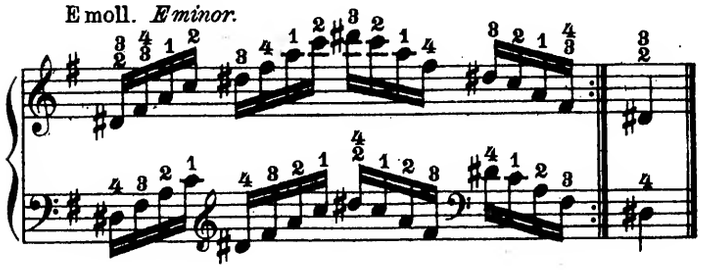
D moll. *D minor.*



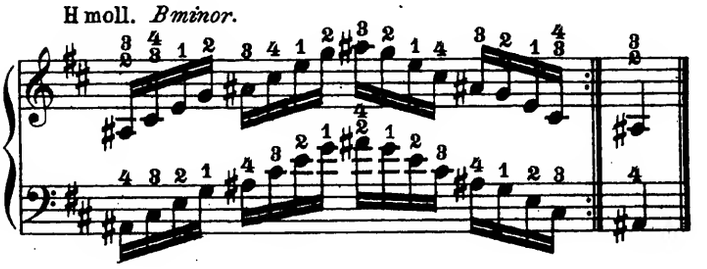
A moll. *A minor.*



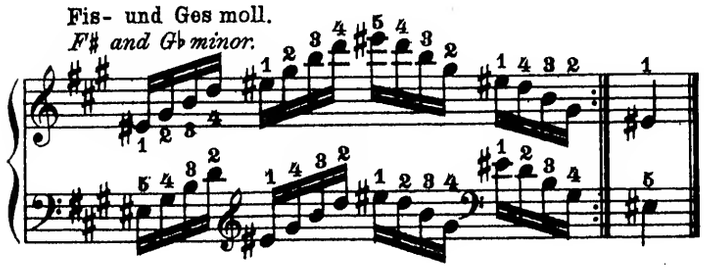
E moll. *E minor.*



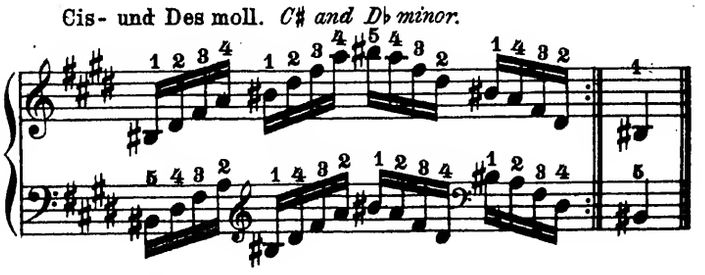
H moll. *B minor.*



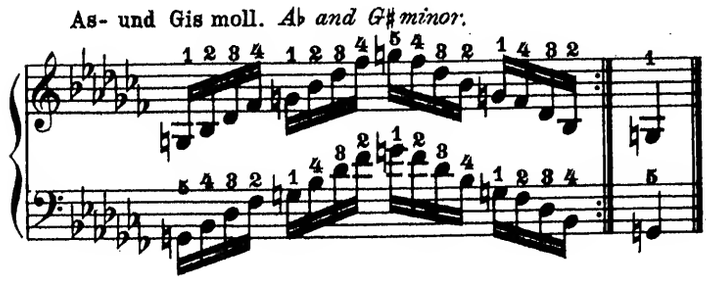
Fis- und Ges moll.
F♯ and G♭ minor.



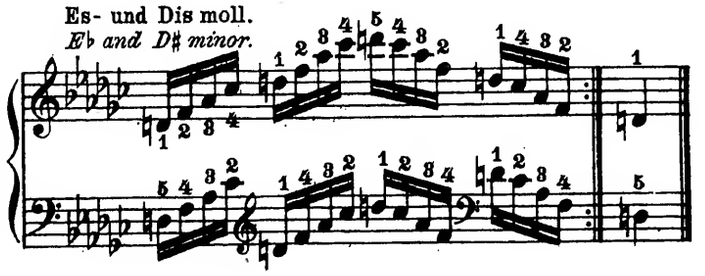
Cis- und Des moll. *C♯ and D♭ minor.*



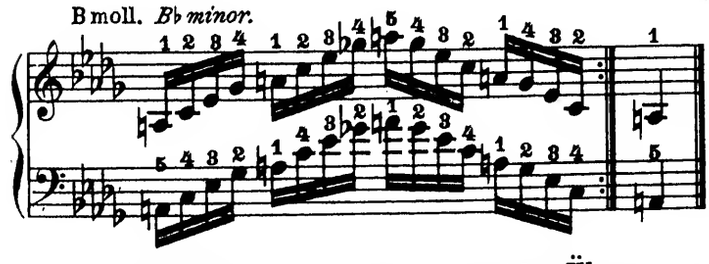
As- und Gis moll. *A♭ and G♯ minor.*



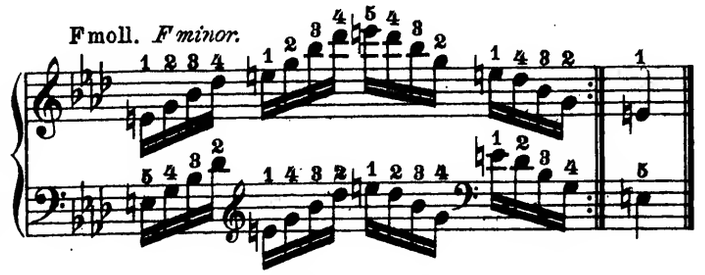
Es- und Dis moll.
E♭ and D♯ minor.



B moll. *B♭ minor.*



F moll. *F minor.*



Als eine schwierige, aber überaus nützliche Übung erweist sich später die Anwendung des C dur-Fingersatzes auf alle diese Akkord-Arpeggien (Dreiklänge und Septimenakkorde).

*) Sie gehören nur zu den Molltonarten und befinden sich auf der 7. Stufe (dem Leitton) derselben.

As a difficult, but exceedingly useful exercise proves later to apply the C major-scale to all these Arpeggi (Common chords and Dominant-seventh).

*) *They belong only to the minor-scale and are on the seventh degree (leading note) of it.*

Edition Peters

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